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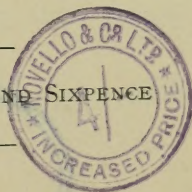
ELEMENTARY HARMONY

WITH TEST PAPERS

BY

ALBERT HAM

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PREFACE.

THERE are many excellent text-books on the Rudiments of Music, and on Harmony, treated separately, but it will be found very convenient to have the chapters dealing with Harmony under one cover, and treated together with the Rudiments.

In this little treatise the plan and arrangement of the various sections differ in some respects from many other text-books, and the author has striven to deal particularly with those special points which, in his many years of teaching, he has found to be the *bête noir* of most students, and to meet them with especially lucid definitions.

For instance, in Part I., dealing with the Rudiments, a great effort has been made to elucidate the difficulties connected with Time and Intervals; and the chapters dealing specially with those subjects contain many helpful suggestions, the difficulties being discussed at some considerable length.

In Part II., which *treats* of Harmony, the author does not attempt to do more than touch the fringe of a very wide subject. A careful study of those pages which treat of the elementary principles of chord progression, of cadences, of natural modulation and of melody will, however, do much to develop and expand what is often termed "Musical Instinct."

ALBERT HAM.

TORONTO, CANADA.

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PART I.—RUDIMENTS.

CHAPTER I.

THE STAVE OR STAFF, NOTES, CLEFS, LEGER LINES.

1. Musical sounds differ considerably from one another in *PITCH*. By the *pitch* of a sound is meant whether it is acute (or *high*) or whether it is *low*.

Those sounds that vibrate rapidly are *high*, and those that vibrate slowly are *low*, in pitch.

2. To distinguish sounds of different pitch, the first seven letters of the alphabet are used:—

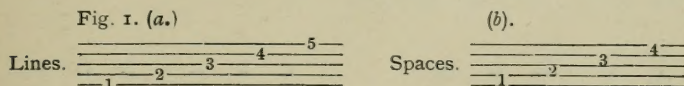
A, B, C, D, E, F, G.
1 2 3 4 5 6 7

3. These seven sounds follow each other in *ascending* order of pitch, and are repeated again and again.

If an *eighth* sound is added to this series it is called the *octave* of the first note, and has the same letter-name—A.

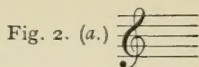
4. Musical sounds are represented by characters termed *Notes*, which are written on the lines, or in the spaces, of the *Stave*.

The ordinary *Stave* or *Staff* consists of five parallel lines and four spaces. These *lines* and *spaces* are counted upwards:—

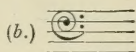


5. To determine the *name* and *pitch* of notes written on staves, signs called *Clefs* are used. Each Clef (*Fr.* key) gives a name to a particular line from which all other notes are named.

The two principal clefs are the *G clef* or *Treble clef* :—

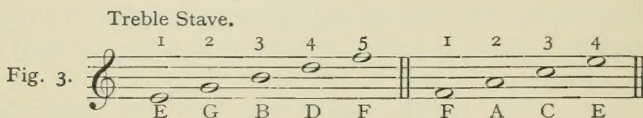


and the *F clef* or *Bass clef* :—

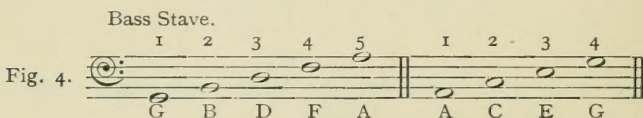


NOTE.—These and all other clef signs are merely corruptions of old forms of certain letters of the Alphabet.

6. Reckoning from G, on the second line, it will be found that the names of the notes on the *Treble Stave* are as follows :—



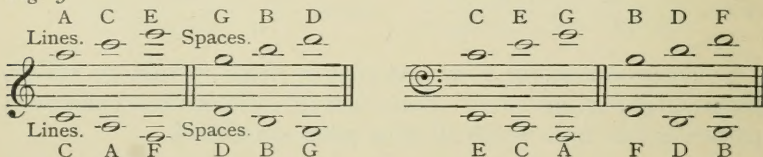
7. The Bass (or F) clef is placed on the fourth line, so the names of the notes on the *Bass Stave* will be as follows :—



Staves of various numbers of lines, from three to eleven, have been used during the past eight hundred years. The stave of *four* lines is still used for Plainsong music.

8. When sounds are too high or too low to be represented on the stave, short lines, called *Leger* (or *Ledger*) *lines*, are used above and below the stave. See Figs. 5, 6, and 7 :—

Fig. 5.



9. In the following examples the notes are in alphabetical order, with *lines* and *spaces* alternately:—



CHAPTER II.

THE GREAT STAVE.—THE C CLEFS.

10. If we place the *treble stave* above the *bass stave* we get the double stave used for pianoforte and organ music :—

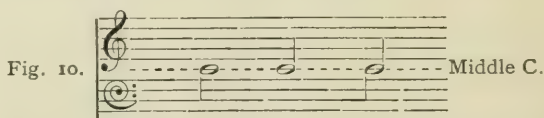


11. By inserting a line between these two staves, a continuous stave of eleven lines is formed, termed the *Great Stave*.



12. The note C, written on the middle (6th) line, is called *Middle C*. It stands about the middle of the keyboard of a pianoforte or organ.

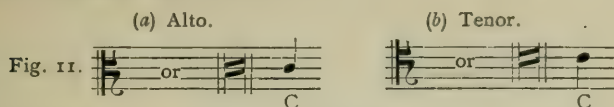
13. For practical purposes it would be very confusing to read from so extended a stave as the one of eleven lines; so it is broken by the omission of the centre line, as in Fig. 10 :—



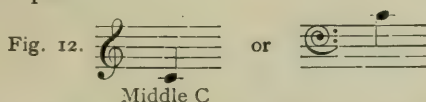
14. It will readily be seen that the treble and bass staves are merely sections of the *Great Stave*. The five *upper* lines form a separate stave for the Treble or right-hand part, and the five *lower* lines form a separate stave for the Bass or left-hand part, a *leger* line being used for the middle line, C.

15. To avoid the use of a number of leger lines, other sets of five lines drawn from the Great Stave are used in vocal and in orchestral music. For this purpose another clef—the *C clef*—is used. When this clef is placed on the *third* line, Fig. 11 (a), it is

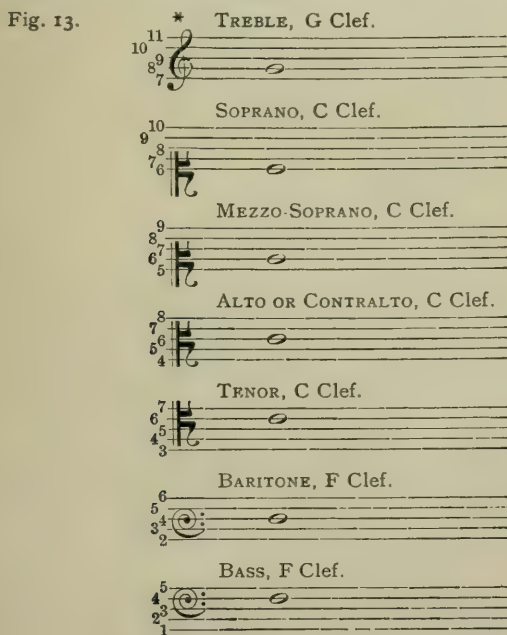
called the *Alto* stave, and when it is placed on the *fourth* line (*b*) it is called the *Tenor* stave :—



16. The pitch of notes indicated by the C clef, upon whatever line it is placed, is middle C, and therefore a note placed upon the third line of Fig. 11 (*a*), or the fourth line of Fig. 11 (*b*), would be equivalent in pitch to :—



17. Besides those already considered, other staves may be similarly formed; but most of these are of secondary importance. Fig. 13 shows all the possible staves of five lines, and the numerals preceding the lines denote their relative positions on the Great Stave of eleven lines :—



* The G clef was sometimes written on the first line

18. Fig. 14 illustrates how to express or represent the *same* sounds on different staves:—

Fig. 14.

TREBLE.



SOPRANO.



MEZZO-SOPRANO.



ALTO OR CONTRALTO.



TENOR.



BARITONE.



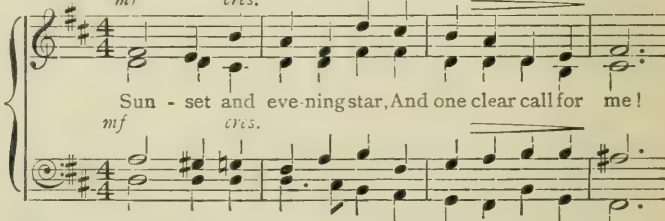
BASS.




19. SCORE.—When the parts are arranged on *two* staves bracketed together, as at Fig. 15, they are said to be in Short or Pianoforte score. When the different voices have each their own staff, as at Fig. 16, the music is said to be in Open Vocal Score:—

Fig. 15. *mf* *cres.* ALBERT HAM.

SOPRANO.
ALTO.



TENOR.
BASS.



mf *cres.*

Sun - set and eve-ning star, And one clear call for me!

NOTE.—The notes with stems turned up are the Soprano and Tenor parts; those notes with stems turned down are the Alto and Bass parts

20. Formerly in writing for alto, tenor, and bass voices, the parts were indicated by the clefs bearing those names. It is now customary to use the Treble clef for soprano (or boy trebles), alto, and tenor parts, and the usual clef for the bass. The tenor part is written an octave higher than it is sung, and this is indicated by the direction "8^{ve} lower" being inserted against the staff (see Fig. 16 (a)). This direction is now, however, often omitted:—

Fig. 16.

SOPRANO. God save our gra - cious King,

ALTO God save our gra - cious King,

(a) TENOR. (8ve lower.) God save our gra - cious King,

BASS. God save our gra - cious King,

21. The older method of writing the music of Fig. 16, using the C (alto and tenor) clefs would be as follows:—

Fig. 17.

SOPRANO. God save our gra - cious King,

ALTO. God save our gra - cious King,

TENOR. God save our gra - cious King,

BASS. God save our gra - cious King,

22. The term "octave" is not only applied to two notes which are eight degrees distant from each other, though bearing the same alphabetical name, but it is also applied to a complete series of eight notes, from any note to its octave.*

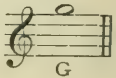
The octave beginning with the C on the second leger line below the bass is called the Great Octave. The next octave is called the Small Octave. That beginning with middle C is called the Once-marked Octave. That beginning with the C in the third space of the treble stave is called the Twice-marked Octave.


Note that each C begins a fresh octave.

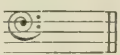
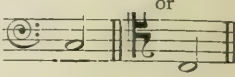
Fig. 18.

Great 8ve,	Small 8ve,	Once-marked 8ve,	Twice-marked 8ve,
or	or	or	or
Eight-foot octave,	Four-foot octave.	Two-foot octave.	One-foot octave.

C D E F G A B c d e f g a b c d e f g a b c d e f g a b

NOTE.—The notes of the octave beginning with the treble G,  one degree above the stave, are called *in alt*.

The octave above this, beginning with  is called *in altissimo*

Sixteen-foot C (= CCC), is  *Sva.* Tenor C is  or

* The Octave was formerly termed *Diapason*.

*** For the sake of completeness, the names of the notes in English Italian, French, and German, are given below :—

ENGLISH.	ITALIAN. (b)	FRENCH. (a)	GERMAN.
C.	Do.	Ut.	C.
C flat.	Do bemolle.	Ut bémol	Ces.
C sharp.	Do diesis.	Ut dièse.	Cis.
D.	Re.	Re.	D.
D flat.	Re bemolle.	Re bémol.	Des.
D sharp.	Re diesis.	Re dièse.	Dis.
E.	Mi.	Mi.	E.
E flat.	Mi bemolle	Mi bémol.	Es.
E sharp.	Mi diesis.	Mi dièse.	Eis.
F.	Fa.	Fa.	F.
F flat.	Fa bemolle.	Fa bémol.	Fes.
F sharp.	Fa diesis	Fa dièse.	Fis.
G.	Sol.	Sol.	G.
G flat.	Sol bemolle.	Sol bémol.	Ges.
G sharp	Sol diesis.	Sol dièse.	Gis.
A.	La.	La.	A.
A flat,	La bemolle.	La bémol.	As.
A sharp	La diesis.	La dièse.	Ais.
B.	Si.	Si.	H.
B flat.	Si bemolle	Si bémol.	B.
B sharp.	Si diesis.	Si dièse.	His.

(a) Guido d'Arezzo (990-1050 A.D.) in his hexachordal or *six-note* scale introduced the syllables Ut, Re, Mi, Fa, Sol, La—taking for that purpose the first syllable of each line of the following hymn to St. John the Baptist :—

Ut queant laxis.
Resonare fibris,
Mira gestorum
Famuli tuorum :
Solve polluti
Labia reati,
 Sancte Johannes.

(b) Singers of all countries use the Italian syllables for vocalizing purposes. Another and somewhat similar plan of naming musical scale-sounds is the one known as the Tonic Sol-fa, which was first used, in England, in 1841 :—

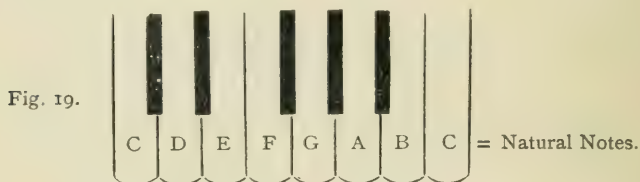
Doh	Ray	Me	Fah	Soh	Lah	Te	Doh
1	2	3	4	5	6	7	8

But whereas Guido's nomenclature was confined to the notes of the scale from C to A, the Tonic Sol-fa names apply to the notes of all the scales.

CHAPTER III.

THE SEMITONE AND TONE, SHARPS, FLATS, AND
NATURALS.

23. The smallest recognised difference in pitch is called a *semitone* or *half-tone* (§§ 112, 113). The musical difference or distance from one note to the next above or below on a pianoforte is called a semitone, as from E to F (*see* Fig. 19):—



24. The distance from one note to the next but one, as from C to D, is a *tone* or *whole-tone*. It includes two semitones.

25. A *Sharp* (\sharp) written before a note raises its pitch a semitone, and a *Flat* (\flat) written before a note lowers its pitch a semitone. On a pianoforte or organ the note on the immediate right of a given note is its sharp, and the note on the immediate left is its flat (*see* Fig. 20):—



26. A *Natural* (♮) restores to its original pitch a note that—by *accidental* or *key-signature*—has been made sharp or flat.

27. A *Double-Sharp* (X) raises a natural note a tone; and a *Double-Flat* (♯♯) lowers it a tone.

NOTE.—If a note is already sharp, the double-sharp raises it a semitone only. If a note is already flat, the double-flat lowers it a semitone only.

28. When a double-sharp note is to be reduced to *one* sharp, it is indicated by ♯♯, or sometimes by ♯ only. When a double-flat note is to be raised to one flat it is indicated by ♯♯, or sometimes by ♯ only. The ♯ in either case is now usually omitted as unnecessary.

29. The influence of the signs ♯, ♮, X, ♯♯, ♯* extends throughout the bar in which they are written; each sign affects every note of the same alphabetical name and octave in that bar, unless it is contradicted:—



At (a) the E♭ in the first group affects the E in the second group, making that note also a flat, and the C♯ in the first group affects the other C's in the second group. At (b) in group No. 2 the ♮ signs contradict the sharp C and the flat E, *lowering* the C♯ to C, and *raising* the E♭ to E.

If the last note of a bar is the note *accidentally* altered, and the next bar begins with the same note, the influence of the *accidental* extends to that second bar; but it is better that the sign should be repeated.








* These signs should be written on the same line or in the same space as the notes to which they belong.

CHAPTER IV.

SHAPE AND LENGTH OF NOTES AND RESTS.

30. The relative length or duration of notes is indicated by their shape. The following are the seven kinds of notes used in modern music :—

Fig. 22.

	ENGLISH.	ITALIAN.	FRENCH.	GERMAN.
(a) 	The longest note or <i>Breve</i> .	<i>Breve</i> .	<i>Carrée</i> .	<i>Brevis</i> .
	Whole note or <i>Semibreve</i> . (half <i>breve</i>).	<i>Semibreve</i> .	<i>Ronde</i> .	<i>Takt-note</i> .
	Half note or <i>Minim</i> .	<i>Bianca</i> .	<i>Blanche</i> .	<i>Halb-note</i> .
	Quarter note or <i>Crotchet</i> .	<i>Semiminima</i> .	<i>Noire</i> .	<i>Viertel-note</i> .
	Eighth note or <i>Quaver</i> .	<i>Croma</i> .	<i>Croche</i> .	<i>Achtel-note</i> .
	Sixteenth note or <i>Semiquaver</i> .	<i>Semicroma</i> .	<i>Double-Croche</i> .	<i>Sechzehntel-note</i> .
(b) 	Thirty-second note or <i>Demi-semiquaver</i> .	<i>Semi-bis-croma</i> .	<i>Triple-Croche</i> .	<i>Zwei und Dreiszigstel-note</i> .

(a) The use of the *Breve* is virtually confined to Church music.

(b) The sixty-fourth note, with four hooks, and a note with five hooks, are used very occasionally.

31. In modern music the whole-note is taken as the standard.

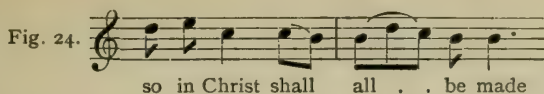
The *relative* values of the notes in ordinary use are as follows :—

A whole-note contains, or is equal to, two half-notes, four quarter-notes, eight eighth-notes, sixteen sixteenth-notes, or thirty-two thirty-second-notes.

NOTE.—Each eighth- and sixteenth-note has its own hook (a) ; but if several hooked notes follow each other in the same division of a bar of instrumental music they are usually joined together as at (b) :—

Fig. 23.  =  : or  : or  (a)  (b)  : etc.

In vocal music the joining together or grouping depends on the syllables, thus :—



A half-note in the same way contains two quarters, four eighths, eight sixteenths, or sixteen thirty-second-notes :—

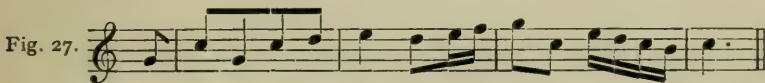


And a quarter-note contains two eighths, four sixteenths, etc. :—



32. The stems of notes may be turned up or down; this, however, does not affect their time-value.

33. If single notes are written high up on the stave the stems should be turned *down*, and if written low the stems should be turned *up* :—

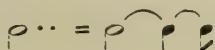


NOTE.—The stems of notes written *above* the third line should be turned down; and the stems of those *below* the third line should be turned up. Those on the third line may be turned either up or down. This plan is not always followed when notes are grouped. See Fig. 27, bar 1; Fig. 54 and Fig. 115.


34. A dot placed after a note makes it half as long again. Thus :—



A second dot adds half the value of the first dot. Thus :—



A third dot is worth one-half the value of the second.

Instead of using dots to increase the length of notes, a sign called a *Tie*  may be used. The tie indicates that the sound is to be continued for the *total* length of the notes joined. Thus :—



equal respectively :—



NOTE.—Only notes of the *same pitch* may be tied. Notes of *different names* may be tied provided they are of the same pitch. C sharp may be tied to D flat, or B flat to A sharp.

35. Rests are signs used to denote periods of *silence* in music. Each note has its corresponding rest.

36. The rests in the following are of the same time-value as the notes written over them :—

Fig. 28.



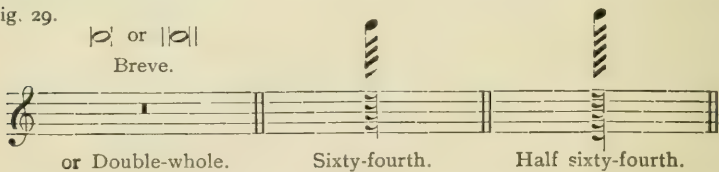
The other form of the quarter-rest :—



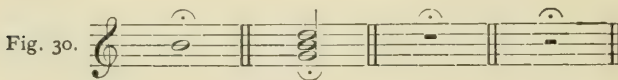
which is coming into more general use, has the advantage of being less easily confused with the eighth rest.

Fig. 29 shows the less frequently used notes and their corresponding rests :—

Fig. 29.



37. A sign \frown called a *Pause* is sometimes placed over or under a note, chord, or rest, in order to increase its length. The amount of time given to the note, chord, or rest, so marked, must be left to the discretion of the performer (*see* Fig. 30) :—



NOTE.—The terms *Lunga Pausa* and *G.P. (Gran Pausa)* imply that the pause must be of *unusual* length.

CHAPTER V.

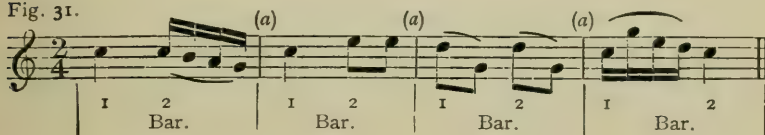
ACCENT, BARS AND MEASURES, TIME-SIGNATURES,
SYNCOPIATION.

38. In music, *Accent* is the *natural* stress that falls on certain notes.

39. There are two degrees of Accent: the *strong*, and the *medium* or secondary.

40. The strong accent is shown by placing *before* it a perpendicular line, called a *bar-line*, drawn through the stave (Fig. 31) (a):—

Fig. 31.



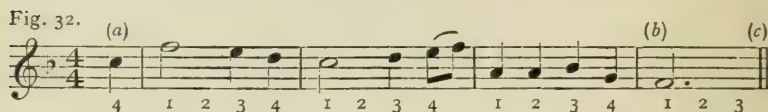
41. Accent divides music into small, equal sets of notes. These equal sets or groups are called *Bars* or *Measures*. For example, the music contained between any two of the bar-lines in Fig. 31 is called a Bar or Measure.

NOTE.—The word “bar” is used in two distinct ways: one, meaning the line drawn through the score, and the other as meaning all the notes, or rests, contained between two of these lines.

42. Every bar is divided into a certain number of equal parts called *Beats* or *Pulses*, somewhat resembling the division of poetry into *feet*.

43. A single note may contain more than one beat, and a beat may be subdivided into notes or rests of lesser value. In Fig. 31 there are two quarter-notes or their equals in every bar or measure. Some of the beats are made up of a single quarter-note, others are made up of two eighth-notes, and some are divided into four sixteenth-notes, but the bars are all of *equal* time-value.

44. A melody or tune often begins on some other than the first beat of the bar (Fig. 32). In such a case the *first* bar will be incomplete, and the *final* bar of the same sentence or section will also be incomplete. If these two incomplete bars are added together, the result will be a *full* bar or measure. In the following example, the first bar has but *one* beat (a), the last bar has *three* beats (b), and all the other bars have four beats:—



45. A double-bar is made as at (c), Fig. 32, and is used to mark the end of a composition or of an important section. A double-bar does *not* affect the accent.

46. The *Time-signature* or *Time-sign* is represented by the figures, or the letter C, placed at the beginning of the staff, immediately following the key-signature (§99).

47. The figures used in the *time-signature* are fractions of the whole-note (semibreve) or standard-note, from which all time is reckoned. The upper figure indicates the *number* of notes or their equals to a bar, and the lower figure the *kind* of notes. For example, $\frac{2}{4}$ = two quarter-notes, $\frac{3}{8}$ = three eighth-notes, $\frac{9}{16}$ = nine sixteenth-notes to a bar, respectively.

48. The three principal kinds of time are:—*Duple** = *two* beats in a bar; *Triple* = *three* beats in a bar; *Quadruple** = *four* beats in a bar. These may be *simple* or *compound*.

49. *Simple* time means that there are two, three, or four notes of a certain kind in a bar, or their equivalent. In key-signatures of *simple* times the upper figures used are 2, 3, and 4, e.g., $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$.

50. *Compound* time means two, three, or four *dotted* notes of a certain kind in a bar, or their equivalent. In time-signatures of *compound* time, the upper figures used are 6, 9, and 12, e.g., $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, which equal two, three, and four dotted notes respectively.†

* *Duple* and *Quadruple*, the *even* times, are often called *Common* times.

† It should be remembered that a group of three notes of the same value equals one dotted note next higher in value, e.g., $\text{♪ ♯ ♯} = \text{♪.}$ and $\text{♪ ♯ ♯} = \text{♪.}$

51. In Compound time there are as many beats to the bar as there are threes in the upper figure, *e.g.*, $\frac{6}{4}$, $\frac{6}{8}$, and $\frac{16}{8}$ are Compound *duple* times, because there are *two* threes in the upper figure. On the same principle $\frac{9}{8}$ and $\frac{9}{16}$ are Compound *triple* times, because there are *three* threes in the upper figure. Similary $\frac{12}{8}$ and $\frac{12}{16}$ are Compound *quadruple* times, because there are *four* threes in the upper figure.

A DIAGRAM OF THE TIME-SIGNATURES IN ORDINARY USE.

Fig. 33.

	DUPLÉ.	TRIPLE.	QUADRUPLE.
SIMPLE.	♢ or $\frac{2}{2}$ ♩ ♩	$\frac{3}{2}$ ♩ ♩ ♩	<i>Alla Breve.</i> ♢ or $\frac{4}{2}$ ♩ ♩ ♩ ♩
	$\frac{2}{4}$ ♩ ♩	$\frac{3}{4}$ ♩ ♩ ♩	C or $\frac{4}{4}$ ♩ ♩ ♩ ♩
	$\frac{2}{8}$ ♩ ♩	$\frac{3}{8}$ ♩ ♩ ♩	$\frac{4}{8}$ ♩ ♩ ♩ ♩
COMPOUND.	$\frac{6}{4}$ ♩. ♩.	$\frac{9}{4}$ ♩. ♩. ♩.	$\frac{12}{4}$ ♩. ♩. ♩. ♩.
	$\frac{6}{8}$ ♩. ♩.	$\frac{9}{8}$ ♩. ♩. ♩.	$\frac{12}{8}$ ♩. ♩. ♩. ♩.
	$\frac{6}{16}$ ♩. ♩.	$\frac{9}{16}$ ♩. ♩. ♩.	$\frac{12}{16}$ ♩. ♩. ♩. ♩.

52. The following is a simple rule to find the compound time that corresponds to a given simple time:—Multiply the upper figure of the Simple time by 3 and the lower by 2. Take $\frac{2}{4}$ as an example: $\frac{2}{4}$ is *simple Duple* time with two quarter-notes in a bar; and $\frac{2}{4} \times \frac{3}{2} = \frac{6}{8}$ or two dotted quarter-notes, is *compound Duple* time. Similarly $\frac{4}{4}$ is a *simple Quadruple* time, and $\frac{4}{4} \times \frac{3}{2} = \frac{12}{8}$, or four dotted quarter-notes, is *compound Quadruple* time.

53. The sign C, or ♢, is generally looked upon as having its origin in the fact that C is the first letter in the word "Common," but such is not the case. This character is in reality a corruption of a semicircle—the mediæval sign for "imperfect" time, in contradistinction to "perfect" time which was represented by a circle.

54. The C = $\frac{4}{4}$ is a Quadruple time with two accents.

55. The $\text{C} = \frac{4}{2}$ originally meant that each bar or measure contained one Breve, two whole-notes or four half-notes. Its use was chiefly confined to Church music, hence it was known as *Alla Breve* (see Fig. 33) or *Tempo a Cappella*.

56. The $\frac{6}{4} = \frac{3}{2}$ is a Duple time with one accent. The term *Alla Breve* is sometimes applied to this kind of time, but to do so is clearly an error.

57. Modern composers—Elgar, Tchaikovsky, Chopin, and Brahms, amongst others—have used $\frac{9}{4}$, $\frac{7}{4}$, and $\frac{5}{4}$ time. Such combinations are sometimes expressed by *two* time-signatures, as $\frac{3}{4} \frac{2}{4} = \frac{5}{4}$ or Quintuple time.

58. In *Duple* time there is one accent, on the first beat, (a) Fig. 34.

In *Triple* time there is one accent, on the first beat, (b) Fig. 34.

In *Quadruple* time there are two accents, one (the strong) on the first beat, and the other, a secondary or *medium* accent, on the third beat of the bar, (c) Fig. 32.

NOTE.—The strong accent falls on the first beat only—in all kinds of time.

59. In simple *Triple* time a *medium* accent occurs on the third beat when the pace is *slow*, (d) Fig. 34.

60.* In *slow* Compound time, when the beats are subdivided, a medium accent falls on the first part of each beat; the first beat, however, still retains the *strong* accent, (e) Fig. 34.

The accents in Compound time fall exactly as in simple time, (a²), (b²), (c²), Fig. 34.

Fig. 34.

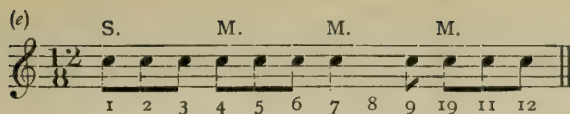
(a) S. accent, weak. (b) S. accent, weak, weak. (c) S. accent, weak, M. accent, weak.

(a²) S. accent, weak. (b²) S. accent, weak, weak. (c²) S. accent, weak, M. accent, weak.

(d) In *slow* time. S. accent, weak, M. accent.

(e) *Slow*. S. M. (e) S. M. M.

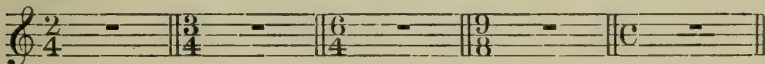
* For further information see the author's "Outlines of Musical Form."



In counting time it is usual to count one for each *beat* (see Fig. 34 (a) (b) (c)). If the pace is slow the number may be doubled in simple time and trebled in compound time (see Fig. 34 (e) for the latter).

61. The whole-note rest, Fig. 28, is also used as the rest of one bar, Fig. 35:—

Fig. 35.

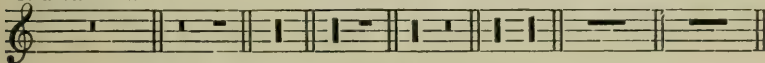


62. Rests of two or more bars are generally written as in Fig. 36. When the number of bars' rest is great, it is customary to express this as at (a) and (b), Fig. 36:—

Fig. 36.

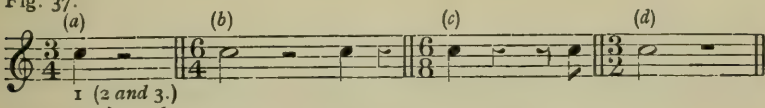
The Breve rest
or 2-bar rest.

3 (2 + 1). 4. 5. 6. 8. 20 (a) 24 (b)



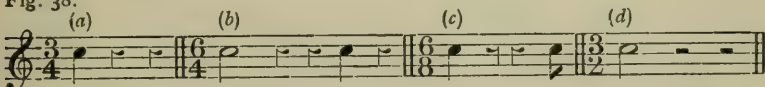
63. When writing rests in Triple or in a Compound time, care should be taken to *begin every new beat with a new rest*. Thus the following are all incorrectly written:—

Fig. 37.



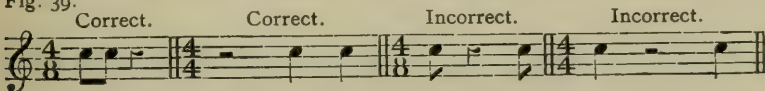
Corrected, the above examples would be as follows:—

Fig. 38.



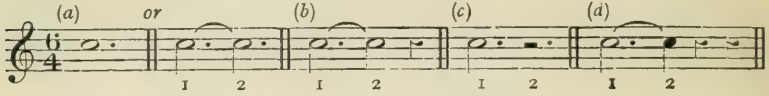
64. In *simple* quadruple time a half-bar or two-beat rest may be used at the beginning or at the end of a bar. Thus:—

Fig. 39.

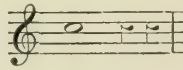


65. In *Compound Time* a sound equalling a whole bar in value *may* be written as one note, Fig. 40 (a). Sounds of lesser value *must* be arranged so as to show the beats (b) (c) (d) :—

Fig. 40.



The bar at (d) should not be written thus :—



because that does not show where the second beat *begins*.

66. The notes in the following examples are correctly grouped according to the value of the beat :—

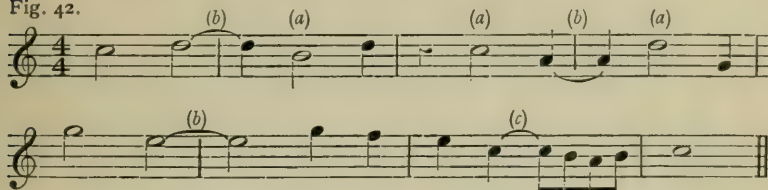
Fig. 41.



NOTE.—Sometimes in $\frac{3}{4}$ -time the eighth notes are grouped in sixes, and in $\frac{1}{2}$ -time they are sometimes grouped in fours, as in $\frac{3}{2}$ -time.

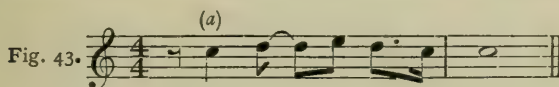
67. *Syncopation* involves hidden or false accent. This is brought about by emphasising the weak beats, and so causing a displacement of the natural accent:—

Fig. 42.



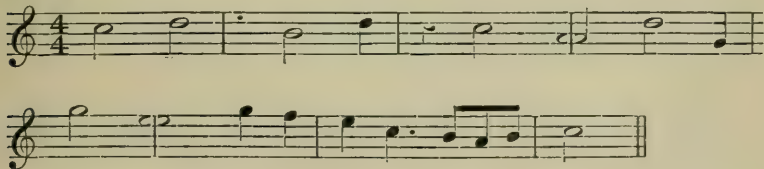
68. When a sound begins on a *weak beat*, and is sustained over an *accented beat*, the stress or accent is thrown back on the *weak beat*, producing syncopation, Fig. 42 (a). Syncopation also follows when a sound begins on one bar and is tied over into another bar Fig. 42 (b), or when a weak beat is tied to an accented beat Fig. 42 (c).

69. When the sound begins on the *second part of a beat*, and is held on into the *next beat*, there is syncopation (see Fig. 43 (a)) :—



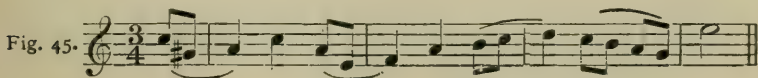
70. In ancient music, and before the tie, bind, or ligature came into use, syncopations were expressed as in Fig. 44. (Compare Fig. 42 (b)) :—

Fig. 44.



NOTE.—The tied or syncopated note should be specially emphasised. This is often indicated by the signs *sf*, *sfz*, *>*, or —.

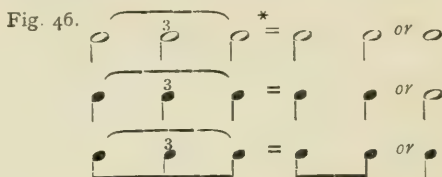
71. Slurs may be used in such a manner as to disturb the regular accent, producing the effect of syncopation :—



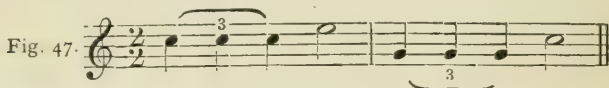
CHAPTER VI.

UNEQUAL DIVISIONS OF TIME.

72. A *Triplet* is *three* notes played or sung to the strict time of two notes of the same kind. Thus:—



73. In Fig. 47, the first half-bar is equal to *two* quarter-notes. *Three* quarter-notes are substituted, and the figure 3 is added to show that these three notes form a triplet:—



74. A *triplet* may be contained in *two* notes of unequal value, or rests may form part of a triplet:—

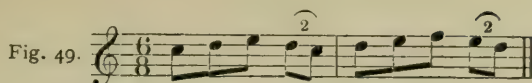


75. When a number of triplets follow each other, often only the first one or two have the sign \frown_3 or simply 3. The use of a triplet is chiefly confined to simple time.

76. A *Duplet* is the exact converse of a triplet; *i.e.*, it is *two* notes played or sung to the time of three notes of the same kind, and its use is confined to compound time.

* Sometimes written

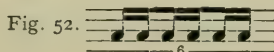
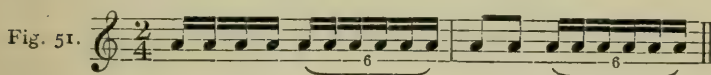
The duplet is marked with a $\widehat{2}$, e.g.:—



77. When four notes are used in place of three, in compound time, they form what is called a *Quadruplet*:—



78. A *Sextolet* or *Sextuplet* is a group of *six* notes played in the time of four notes of the same kind:—

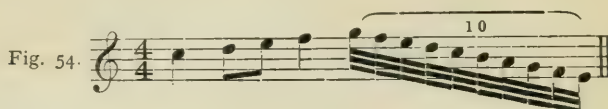


79. Besides the foregoing, which are the more important of the *irregular* groupings of notes, there are many others which occur in florid music, e.g.:—



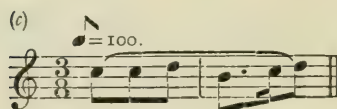
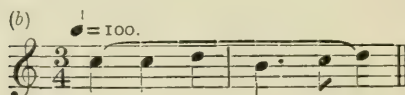
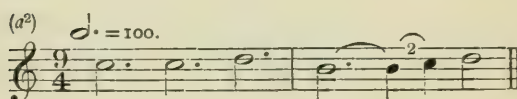
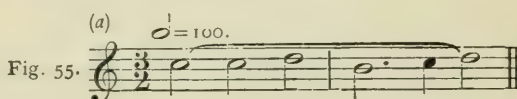
80. Fig. 53 (a). Here are examples of the *Quintuplet*, a group of *five* notes played or sung to the time of four notes of the same kind. Fig. 53 (b) shows a group of *seven* notes, called a *Septimole* or *Septolet*. They are performed in the time of six notes of the same kind. At Fig. 53 (c) is another example of the *Septolet*, which should be played or sung in the time of four notes of the same kind.

81. Irregular groups of nine, ten, eleven, up to fifteen notes are played in the time of eight of the same kind :—



82. Groups of seventeen to thirty-one notes are played in the time of sixteen notes of the same value.

83. Music which is written in simple time may also be expressed in compound time or in another simple time, and *vice-versa*. This process is termed *Time-transcription* :—



84. The example Fig. 55 (a) is written in simple triple time, and at (a²) the same is expressed or reproduced in compound triple time.

The original example at (a) is expressed in other simple triple times at (b) and (c).

In all the above examples the accents and beats have their proper positions and relative values.

85. The passage at Fig. 56 (a) is re-written in *Compound Quadruple* time at (b):—

Fig. 56.



86. A thorough knowledge of the subject-matter in this Chapter and in Chapter V. is necessary to a perfect understanding of Time-transcription.

CHAPTER VII.

MAJOR SCALES AND THEIR KEY-SIGNATURES.

87. A scale is a number of sounds following each other in alphabetical order from any note to its octave above or below.

88. There are two kinds of scales, the *Diatonic* and the *Chromatic*.

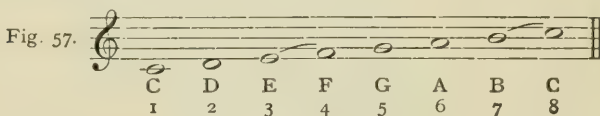
89. A Diatonic scale consists chiefly of tones. A Chromatic scale consists entirely of semitones.

90. *Diatonic* scales have two forms or modes, the Major and the Minor.

91. In these scales there are eight degrees or notes, each of which has its own particular technical name, as follows:—

Octave, or 8th	Tonic;
„ „ 7th	Leading-note;
„ „ 6th	Sub-median;
„ „ 5th	Dominant;
„ „ 4th	Sub-dominant;
„ „ 3rd	Mediant;
„ „ 2nd	Supertonic;
„ „ 1st	Tonic, or Key note.

92. In a Major scale the eight notes include five tones and two semitones, the semitones falling between the 3rd and 4th and the 7th and 8th degrees of the scale:—



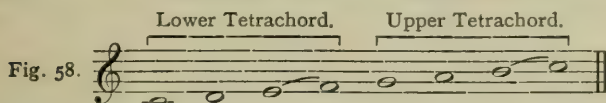
The following is the order of the tones and semitones in Fig. 57:—

From 1st to 2nd note,	a tone;
„ 2nd to 3rd	„ a tone;
„ 3rd to 4th	„ a semitone;
„ 4th to 5th	„ a tone;
„ 5th to 6th	„ a tone;
„ 6th to 7th	„ a tone;
„ 7th to 8th	„ a semitone.

The above scale (Fig. 57) is the *Scale of C* or *Natural scale*, so-called because it consists entirely of *natural* or *open* notes.

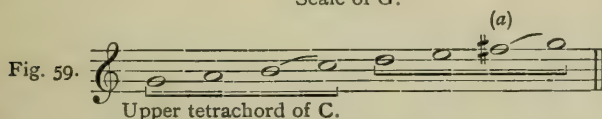
93. Each scale takes its name from the note on which it begins, which is called the *Key-note* or *Tonic*.

94. A scale-passage of four notes is called a *Tetrachord* :—



95. The upper tetrachord of one scale is the lower of another scale, and *vice-versa*. An examination of Fig. 58 will show (1) that each tetrachord consists of two tones and a semitone, and that the positions of these tones and semitones are exactly the same in each; (2) that the two tetrachords are separated by a whole-tone; (3) that the lower tetrachord of the scale of C is the upper one of the scale of F; and the upper tetrachord of the scale of C is the lower of the scale of G :—

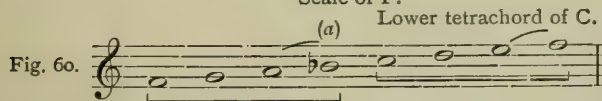
Scale of G.



96. By adding another tetrachord at the distance of a tone above the *upper* tetrachord of the scale of C, the scale of G major is formed (Fig. 59). In order that the tones and semitones may fall in correct order, the note F must be raised to F \sharp (see (a), Fig. 59).

97. Similarly, a tetrachord added below the *lower* tetrachord of the scale of C, will form the scale of F major (Fig. 60) :—

Scale of F.



In order that the tones and semitones may fall in correct position, the note B must be lowered to B \flat (see (a), Fig. 60). Any two scales which have a tetrachord common to both are termed *Relative scales*.

For this reason the scale of :—

C is related to the scales of F and G (see Figs. 59 and 60).

F	"	"	"	B \flat	"	C ;
G	"	"	"	D	"	C ;
B \flat	"	"	"	E \flat	"	F ;
D	"	"	"	G	"	A.

98. This process may be carried on through all the scales used.

99. It is customary to place the sharps or flats proper to any scale or key* in regular order on the staff, immediately after the clef sign, at the beginning of a composition. These sharps or flats, so arranged, form the *key-signature*, and they indicate the key in which a piece is written.

100. The name of a note may be changed without altering its pitch. For example, on a pianoforte or organ E flat is the same sound as D sharp, F is the same sound as E sharp, and C double-sharp is the same sound as D. All such are called *Enharmonic changes* or *Enharmonic equivalents*.

NOTE.—With one exception only, each note on a pianoforte may be called by *three different names*. The exception is G sharp = A flat, which has but *two* (see Fig. 61) :—

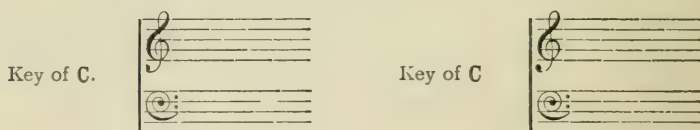
Fig. 61.

Bx	Fb	Ex		Cb		Bx	Fb
D?	E?	G?	A?	B?		D?	E?
C#	D#	F#	G#	A#		C#	D#

C	D	E	F	G	A	B	C	D	E
B#	Cx	Dx	E#	Fx	Gx	Ax	B#	Cx	Dx
D?	E?	F?	G?	A?	B?	C?	D?	E?	F?

TABLE OF KEY-SIGNATURES OF THE MAJOR SCALES IN THE TREBLE AND BASS CLEFS.

Fig. 62.



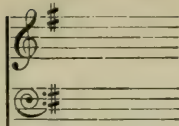
* The distinction between a Scale and a Key should be noted. A Scale = notes in alphabetical order; the word Key includes all the sounds of a scale taken collectively, and *not* necessarily taken in alphabetical order.

Fig. 62 (contd.).

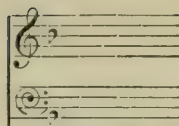
SHARP KEYS.

FLAT KEYS.

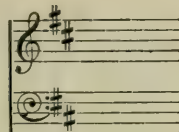
Key of G.
1 sharp: F.



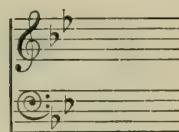
Key of F.
1 flat: B.



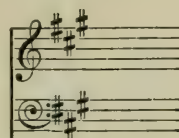
Key of D.
2 sharps: F, C.



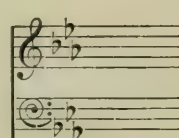
Key of Bb.
2 flats: B, E.



Key of A.
3 sharps:
F, C, G.



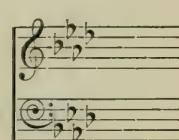
Key of Eb.
3 flats:
B, E, A.



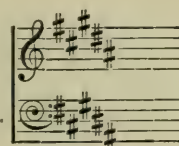
Key of E.
4 sharps:
F, C, G, D.



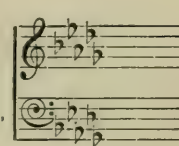
Key of Ab.
4 flats:
B, E, A, D.



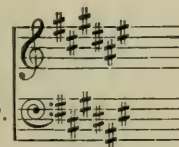
(a)
Key of B.
5 sharps:
F, C, G, D, A.
Enharmonic of C#.



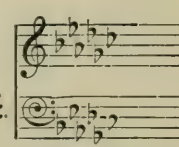
(b)
Key of D#.
5 flats.
B, E, A, D, G.
Enharmonic of C#.



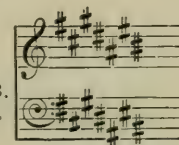
(c)
Key of F#.
6 sharps:
F, C, G, D, A, E.
Enharmonic of Gb.



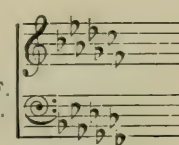
(c)
Key of Gb.
6 flats.
B, E, A, D, G, C.
Enharmonic of F#.



(b)
Key of C#.
7 sharps:
F, C, G, D, A, E, B.
Enharmonic of Db.



(a)
Key of Db.
7 flats:
B, E, A, D, G, C, F.
Enharmonic of B.

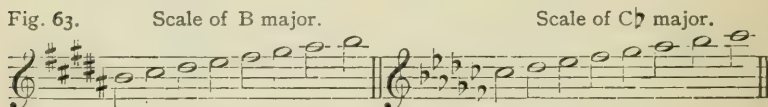


101. In the foregoing table it should be noted that each *sharp key* is a perfect fifth *above* the one preceding it, and that each *flat key* is a perfect fifth *below* the one preceding it. Similarly each *new sharp* in the signature is a perfect fifth *above* the preceding one, and each *new flat* is a perfect fifth *below* the preceding one.

102. The sharps and flats in each key-signature are written in a definite order. The newly added sharp or flat is placed on the right of those already standing. The key-note is always *one semitone above the last added sharp*, which is the leading-note of the scale.

The scales of B and C \flat , of C \sharp and D \flat , and of F \sharp and G \flat , are enharmonically alike in pitch.

NOTE.—(a) B having fewer sharps than C \flat * has flats, the key of B is more often used than C \flat :—



(b) D \flat having five flats, is more frequently used than C \sharp which has seven sharps.

(c) F \sharp (six sharps) and G \flat (six flats) are often interchanged for convenience' sake.

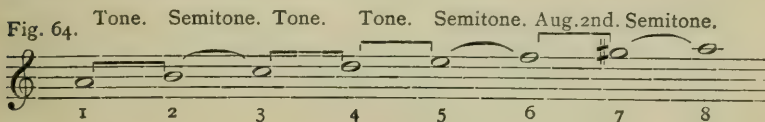
* The only two sharps or flats ever written off the staff are the G \sharp in the Treble (the third sharp used) and the F \flat in the Bass (the seventh flat used). All others are placed *on* the staff.

CHAPTER VIII.

MINOR SCALES AND THEIR KEY-SIGNATURES.

103. The Minor Scale, like the Major, is made up of Tones and Semitones. Two different forms of Minor Scale are in use at the present time, one known as the Harmonic and the other as the Melodic or Arbitrary.

104. In the *Harmonic* Minor Scale the seventh sound is accidentally raised, both ascending and descending. It contains three tones, three semitones, and an *Augmented 2nd*, i.e.—a 2nd that is one semitone greater than the whole-tone (§24):—

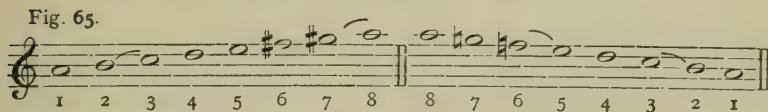


NOTE.—The Augmented 2nd is a chromatic interval, therefore this scale is not purely diatonic.

105. In the above scale of A minor the tones fall between the 1st and 2nd, the 3rd and 4th, and the 4th and 5th; the semitones fall between the 2nd and 3rd, the 5th and 6th, and the 7th and 8th. The Augmented 2nd falls between the 6th and 7th degrees.

106. In a Major Scale the *third* note is four semitones (a Major 3rd) above its tonic or keynote, but in a Minor Scale the *third* note is only *three* semitones (a Minor 3rd) above.

The *third* is the characteristic note of a scale.



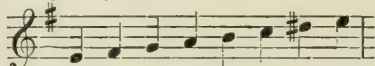
107. In the *Melodic* or *Arbitrary* Minor Scale the 6th and 7th sounds are accidentally raised *ascending*, but in the *descending* scale only the normal notes of the scale are used, that is, only the sharps

or flats, if any, that are placed in the signature are to be used. The Melodic Minor Scale has five tones and two semitones. In the above scale, Fig. 65, the semitones fall between the 2nd and 3rd and 7th and 8th *ascending*; but in the *descending* scale they fall between the 5th and 6th and 2nd and 3rd.

108. Every Major Scale has its *Relative Minor*, and both scales have the same key-signature. Every key-signature therefore stands for two keys—one a major and the other a minor.

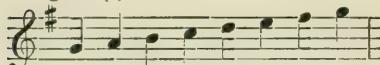
109. The Relative Minor of a given Major Scale is the 6th sound or submediant of that major scale; *i.e.*, E is the 6th sound in the scale of G major, therefore E minor is the Relative Minor of G major, and both keys have the same signature of one sharp:—

Fig. 66 (a).



E minor, the *Relative Minor* of G major.

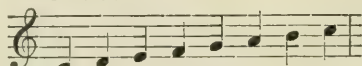
Fig. 66 (b).



G major, the *Relative Major* of E minor.

110. The minor scale which begins on the *same* note as a given major is called its *Tonic Minor*:—

Fig. 67 (a).



C major, the *Tonic Major* of C minor.

Fig. 67 (b).



C minor, the *Tonic Minor* of C major.

The key-signature of the *Tonic Minor* has three more flats or three fewer sharps than the *Tonic Major*; *e.g.*, C major has no sharps or flats in its signature, therefore its *Tonic Minor* has three flats; E major has four sharps in its signature, therefore its *Tonic Minor* has one sharp; G major has one sharp in its signature, therefore its *Tonic Minor* has two flats in its signature, one omitted sharp being equivalent to one added flat.

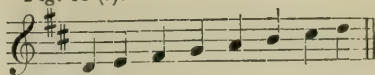
The following is an example of a Major Scale (D) with its Relative and Tonic Minors:—

Fig. 68 (a).



B minor, the *Relative Minor* of D.

Fig. 68 (b).



D major.

Fig. 68 (c).



D minor, the *Tonic Minor* of D.

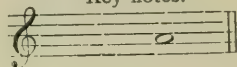
III. The third note in a *Minor* scale is the keynote of the Relative Major.

MINOR SCALES WITH SHARPS.

Fig. 69.

A minor is the *Relative Minor* to C major

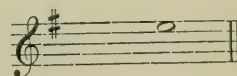
Key-signatures and
Key-notes.



E minor

„ „

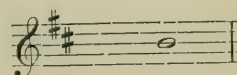
G major



B minor

„ „

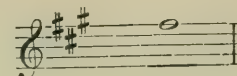
D major



F# minor

„ „

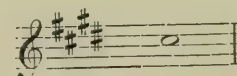
A major



C# minor

„ „

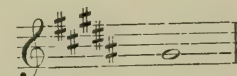
E major



G# minor

„ „

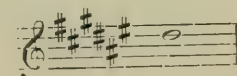
B major



*D# minor

„ „

F# major



*E \flat minor, the enharmonic equivalent, is generally used in place of D# minor.

MINOR SCALES WITH FLATS.

Fig. 70.

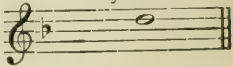
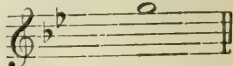
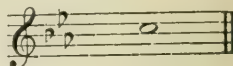
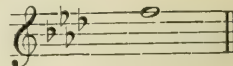
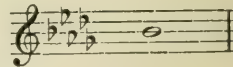
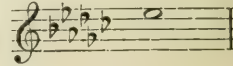
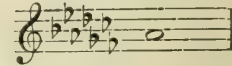
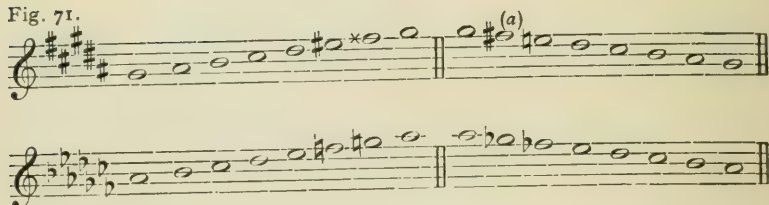
				Key-signatures and Key-notes.
D minor is the <i>Relative Minor</i> to F major				
G minor	„	„	Bb major	
C minor	„	„	Eb major	
F minor	„	„	Ab major	
Bb minor	„	„	Db major	
Eb minor	„	„	Gb major	
*Ab minor	„	„	Cb major	

Fig. 71.



NOTE.—The single sharp is now considered sufficient to contradict the double-sharp (*see* (a) above, and *cf.* § 28).

*G# minor, the enharmonic equivalent, is often used in place of Ab minor :—

CHAPTER IX.

THE CHROMATIC SCALE.

112. A *Chromatic Scale* consists of semitones only. When the two notes forming a semitone have two *consecutive* letters of the alphabet—as E-F, F \sharp -G, G-A \flat —it is called a *Diatonic Semitone*.

113. When the two notes forming a semitone have the same letter-name—as B-B \sharp , E-E \sharp , G \flat -G—it is called a *Chromatic Semitone*.

A Chromatic Semitone cannot occur in any Diatonic Scale.

114. There are two ways of writing the Chromatic Scale—the Harmonic and the Melodic.

NOTE.—A knowledge of the correct notation, or *naming* of the sounds of a Chromatic Scale, is very important to the student of Harmony.

115. A simple method of constructing the Harmonic Chromatic Scale is as follows:—Write the keynote, the Fifth, and Octave once, and every other note of the scale twice (see Fig. 72 (a)). Then add the necessary accidentals to make the scale one entirely of semitones (see Fig. 72 (b)) :—

Fig. 72 (a).

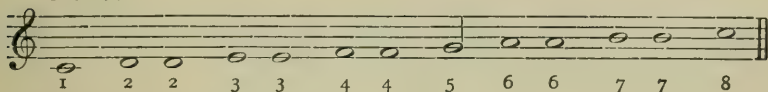
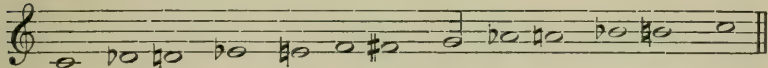


Fig. 72 (b). Harmonic Chromatic Scale of C.



116. The Harmonic Chromatic Scale is the same descending as ascending :—

Fig. 73 (a).

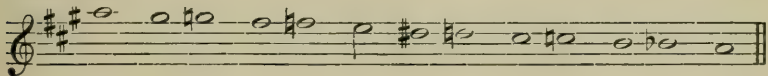
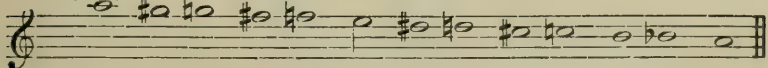


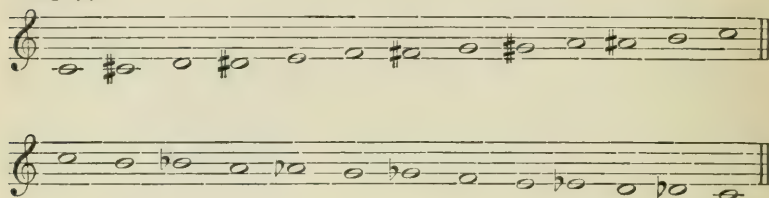
Fig. 73 (b).



At Fig. 73 (a) (b) there are examples of the Descending Harmonic Chromatic Scale of A, with and without the key-signature.

117. The *Melodic* or *Arbitrary* Chromatic Scale is written in a variety of ways; the common practice is to use sharps or naturals ascending, and flats or naturals descending:—

Fig. 74.

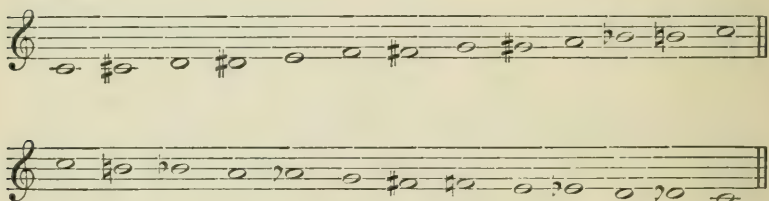


This notation cannot be considered as strictly correct, since there is no such note as G♭ in the key of C.

118. From a *flat* key-note naturals take the place of sharps in ascending, and with a *sharp* key-note naturals take the place of flats in descending.

Fig. 75 shows another method of writing the Melodic Chromatic Scale:—

Fig. 75.



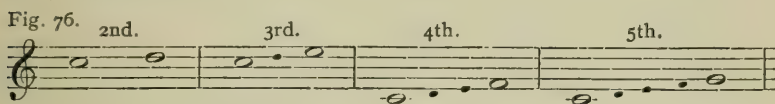
Both of the above (Figs. 74 & 75) are easier to read than the Harmonic—hence their more frequent use by composers.

CHAPTER X.

INTERVALS.

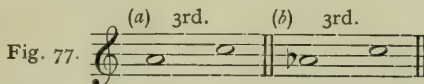
119. An Interval is the difference of pitch between any two sounds. Intervals are termed 2nds, 3rds, 4ths, &c., according to the number of consecutive letters of the alphabet included, or according to the number of degrees they occupy on the staff.

Thus the first interval in Fig. 76, C—D, is a 2nd, because it includes *two* letters of the alphabet. Similarly C—E is a third, because it includes *three* letters of the alphabet. C—F is a 4th, C—G is a 5th, and so on:—



120. Intervals up to and including the octave are called *Simple* Intervals.

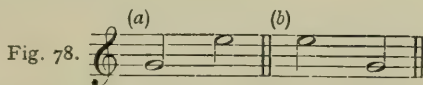
121. Accidentals do not alter the *numerical* name of an interval, thus:—



the intervals (a) and (b) in Fig. 77 are both *3rds*, since they contain or include *three* letters of the alphabet.

122. Accidentals *do affect the quality* of an interval, thus the interval of the 3rd at (b) is greater than that at (a).

123. It is customary to reckon intervals upwards, the lower note being always named first:—



The intervals at (a) and (b), Fig. 78, are both G—E, as G is the lower note.

124. Any interval formed by two unaltered notes of a Diatonic Scale is termed a *Diatonic Interval*.

125. Chromatic Intervals are those that can only occur in a Chromatic Scale.

The Augmented 2nd, a Chromatic Interval, is used in the Harmonic Minor Scale. (See §104.)

126. The Major Scale is the standard by which the *quality* of an interval is measured.

127. All intervals reckoned upwards, from a given keynote to any other sound in that same scale, are *Major* or *Perfect*.

128. The term Perfect, which is the equivalent of Major, is applied to the 4th, 5th, and 8^{ve} only. (See Fig. 80 and footnote.)

Taking C as a keynote, it will be found that the interval :—

C—D	is a Major 2nd	because D is the 2nd sound in the scale of C.
C—E	„ „ 3rd	„ E „ 3rd „ „ „ C.
C—F	„ Perfect 4th	„ F „ 4th „ „ „ C.
C—G	„ „ 5th	„ G „ 5th „ „ „ C.
C—A	„ Major 6th	„ A „ 6th „ „ „ C.
C—B	„ „ 7th	„ B „ 7th „ „ „ C.
C—C	„ Perfect 8 ^{ve}	„ C „ 8 ^{ve} „ „ „ C.

129. A Major interval contains one semitone more than a Minor interval :—

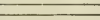
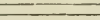
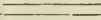
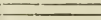
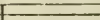
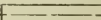
If C—D is Major, then C—D^b is Minor, *i.e.*, it has one semitone less.

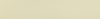
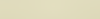
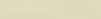
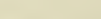
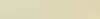
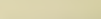

If E—G[#] is a Major 3rd, then E—G must be a Minor 3rd.

130. Augmented intervals are one semitone greater than Major or Perfect, and Diminished intervals are one semitone less than Minor or Perfect.

A TABLE OF DIATONIC INTERVALS.

Fig. 79.

Minor 2nd.	Major 2nd.	Minor 3rd.	Major 3rd.	Perfect 4th	Augmented 4th Tritone.
					

Diminished 5th.	Perfect 5th.	Minor 6th.	Major 6th.	Minor 7th.	Major 7th.	Perfect 8ve.
						

131. There are three varieties of 2nd, 3rd, 4th, 5th, 6th, and 7th, two of which are Diatonic, and *one* Chromatic *

A TABLE OF DIATONIC AND CHROMATIC INTERVALS.

Those marked C are Chromatic Intervals.

Fig. 80†

Diminished Unison.	Perfect Unison.	Augmented Unison.	Minor 2nd.	Major 2nd.	Augmented 2nd.
C.		C.			C.
Diminished 3rd.	Minor 3rd.	Major 3rd.	Diminished 4th.	Perfect 4th.	Augmented 4th.
C.			C.		
Diminished 5th.	Perfect 5th.	Augmented 5th.			
		C.			
Minor 6th.	Major 6th.	Augmented 6th.	Diminished 7th.	Minor 7th.	Major 7th.
		C.	C.		
Diminished 8ve.	Perfect 8ve.	Augmented 8ve.			
C.		C.			

* Theoretically all intervals may be both augmented and diminished, but **only** those in Fig. 80 are employed in harmony.

† The unison, although not strictly speaking an Interval, is sometimes augmented and diminished; therefore it is included in the above Table of Intervals.

132. To *invert* an interval is to place the lower note above the upper, or *vice-versa* :—

Fig. 81.

	(a)	(b)	(c)	(d)	(e)
	Perfect	Major	Major	Augmented	Minor
	5th.	6th.	3rd.	5th.	3rd.
Intervals.					
	Perfect	Minor	Minor	Diminished	Major
	4th.	3rd.	6th.	4th.	6th.
Inversions.					

NOTE.—An interval is made *greater* by lowering the lower note or by raising the higher note ; and similarly it is made *less* by raising the lower note or by lowering the higher note.

133. An interval and its inversion together make up the number nine, thus in Fig. 81 (a) the interval is a 5th, and its inversion is a 4th, and $5 + 4 = 9$. At (b) the interval is a 6th, and its inversion is a 3rd, and $6 + 3 = 9$. At (c) the interval is a 3rd, and its inversion is a 6th, and $3 + 6 = 9$.

134. All intervals, when inverted, change their quality—except in the case of the Perfect—and become their Opposites ; e.g., when inverted—

(Fig. 81.) (b) Major intervals become Minor.

(e) Minor „ Major.

(d) Augmented „ Diminished.

Diminished „ Augmented.

(a) Perfect intervals remain Perfect.

The inversion of a Minor 2nd is a *Major* 7th ; the inversion of an Augmented 6th is a *Diminished* 3rd ; the inversion of a Perfect 4th is a *Perfect* 5th.

135. An octave of sounds includes twelve semitones, and as an interval and its inversion together make an octave, it follows that an interval + its inversion = twelve semitones.

The following table will show the number of semitones contained in each interval, and in the inversion of each interval :—

Fig. 82.

Interval.		Semitones.	Inversion.		Semitones.
Minor	2nd	1	Major	7th	11
Major	2nd	2	Minor	7th	10
Augmented	2nd	3	Diminished	7th	9
Diminished	3rd	2	Augmented	6th	10
Minor	3rd	3	Major	6th	9
Major	3rd	4	Minor	6th	8
Diminished	4th	4	Augmented	5th	8
Perfect	4th	5	Perfect	5th	7
{ Augmented (or)	4th	6	Diminished	5th	6
Tritone					
Diminished	5th	6	Augmented	4th	6
Perfect	5th	7	Perfect	4th	5
Augmented	5th	8	Diminished	4th	4
Minor	6th	8	Major	3rd	4
Major	6th	9	Minor	3rd	3
Augmented	6th	10	Diminished	3rd	2
Diminished	7th	9	Augmented	2nd	3
Minor	7th	10	Major	2nd	2
Major	7th	11	Minor	2nd	1
Perfect	8th	12	Unison		0

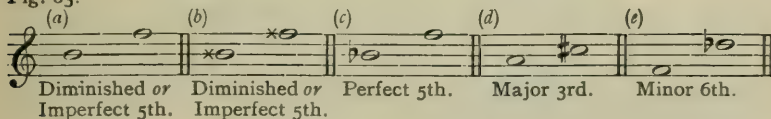
136. Intervals may be consonant or dissonant, *i.e.*, concords or discords. The consonant intervals are satisfactory in themselves, but the dissonant intervals sound incomplete—lacking finality.

137. Concords are of two kinds, the Perfect and the Imperfect; the Perfect Concords are the *Perfect** 4th, 5th and 8ve,† and the Imperfect Concords are the Major and Minor 3rds and 6ths.

138. All other intervals, including every kind of 2nd and 7th, and *all* augmented and diminished intervals, are discords.

139. To find the numerical name of an interval, its quality, and the number of semitones it contains :—

Fig. 83.



* To which may be added the Perfect Unison (*see* Fig. 80).

† Perfect intervals cannot be altered without making them dissonant. The two notes forming a Perfect 8ve vibrate as 2 to 1, the two forming a Perfect 5th vibrate as 3 to 2, and the two forming a Perfect 4th as 4 to 3. The ratio of the vibration numbers of any other interval is *less perfect* than these.

140. The intervals (a) (b) (c) in Fig. 83 are all 5ths because they include five letters of the alphabet, *irrespective of accidentals* :— B, C, D, E, F.

It should be remembered that the standard of measurement of an interval as to *quality* is the *Major* or *Perfect*. In dealing with the intervals of the 2nd, 3rd, 6th, and 7th, the *Major* should first be found; and in dealing with the intervals of the 4th, 5th, and 8^{ve}, the *Perfect* should first be found.

A Perfect 5th above B is F sharp, because that note is the fifth sound in the scale of B. The interval at (a) Fig. 83, is smaller than B—F \sharp by one semitone, therefore it is a *diminished* 5th. The interval at (b) Fig. 83 is also a diminished 5th. By a process of cancelling it is possible to simplify the reckoning when single- or double-sharps or flats are placed beside both notes of the interval.

141. If the *same kind* of accidental is taken away from both notes forming an interval, the *quality* of that interval remains unchanged. Thus if the double-sharps are taken away from the notes B—F at (b) Fig. 83, the interval is the same. The interval at (c) Fig. 83, is a Perfect 5th because F is the fifth sound in the scale of B flat. The interval at (d) Fig. 83, is a Major 3rd because C \sharp is the third sound in the scale of A. The interval at (e) Fig. 83, is a Minor 6th, containing as it does one semitone less than F—D, the Major 6th.

142. When the lower note of a given interval is a double-sharp or double-flat, or is a seldom-used key-note, such as C sharp or G sharp, it is easier to determine the quality of the interval by first finding the quality of its inversion: *e.g.*, the quality of the interval at (a) below, E double-flat to C, is readily found by first discovering its inversion (b) :—

Fig. 84. (a) Interval. (b) Inversion.

Augmented 6th. Diminished 3rd.

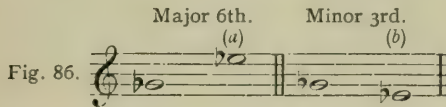
From C to E Double-flat is a Diminished 3rd, therefore E double-flat to C is an Augmented 6th.

Similarly (Fig. 85) A sharp—G is a Diminished 7th, for the reason that G—A sharp is an Augmented 2nd :—

Fig. 85.

Diminished 7th. Augmented 2nd.

143. To write an interval *below* a note first write the inversion of the required interval *above*, and then place the note thus found an octave lower. For example, to write a Minor 3rd *below* G flat, find a Major 6th *above* it (Fig. 86 (a)). A Major 6th *above* G flat is E flat, and a Minor 3rd *below* G flat is E flat (Fig. 86 (b)) :—



On the same principle, a Minor 2nd *below* D is C sharp, and a Major 7th *above* D is also C sharp; a Major 7th *below* E is F, and a Minor 2nd *above* E is also F; a Perfect 4th *below* B is F sharp, and a Perfect 5th *above* B is also F sharp.

144. The student should now be able to find the various kinds of 2nds, 3rds, 4ths, 5ths, 6ths, and 7ths in any scale—Major or Minor.

145. Thus in a Major Scale there are seven 2nds, *five* of which are Major and *two* Minor. The Major 2nds fall between the 1—2, 2—3, 4—5, 5—6, and 6—7 degrees, and the Minor 2nds fall between the 3—4 and 7—8 degrees. Similarly of the seven 3rds in a scale, *three* are Major and *four* are Minor. The Major 3rds fall between the 1—3, 4—6, and 5—7 degrees, and the Minor 3rds between the 2—4, 3—5, 6—8, and 7—2 degrees.

Of the seven 4ths, *six* are Perfect and *one* Augmented (or Tritone).

“ “ 5ths, *six* “ “ “ *one* Diminished (or Imperfect).

“ “ 6ths, *four* are Major and *three* Minor.

“ “ 7ths, *two* “ “ “ *five* “

NOTE.—All the Octaves are Perfect.

146. In the *Harmonic Minor* scale there are seven 2nds, *three* of which are Major, *three* Minor, and *one* Augmented.

The Major 2nds in a scale fall between the 1—2, 3—4, and 4—5 degrees; the Minor 2nds fall between the 2—3, 5—6, and 7—8 degrees; the Augmented 2nd falls between the 6—7 degrees.

Similarly, of the seven 3rds of a Minor scale, *three* are Major and *four* are Minor. Those between the 3—5, 5—7, and 6—8 degrees are Major, and those between the 1—3, 2—4, 4—6, and 7—2 degrees are Minor.

Of the seven 4ths, *four* are Perfect, *two* Augmented, and *one* (7—3) Diminished.

Of the seven 5ths, *four* are Perfect, *two* Diminished, and *one* (3—7) Augmented.

Of the seven 6ths, *four* are Major and *three* are Minor.

Of the seven 7ths, *three* are Major, *three* Minor, and *one* Diminished.

NOTE. —All the Octaves are Perfect.

147. The Diminished 3rd, and its inversion, the Augmented 6th, are peculiar to the Chromatic Scale.

148. An interval might belong to *several* scales. This fact can be demonstrated by taking the interval E—G as an example. The interval E—G is a Minor 3rd, and twice it has already been shown that there are *four* Minor 3rds in a Major scale, and that these occur between the 2—4, 3—5, 6—8, and 7—2 degrees. It follows, therefore, that any two notes forming a Minor 3rd may occupy the 2—4, 3—5, 6—8, or 7—2 degrees of a Major scale.

Thus the interval E—G may be the 2—4 in D Major, *or*
 3—5 in C Major, *or*
 6—8 in G Major, *or*
 7—2 in F Major.

149. Again, as there are four Minor 3rds in a Harmonic Minor scale, and these occur between the 1—3, 2—4, 4—6, and 7—2 degrees of a scale, it follows—

That the interval E—G may be the 1—3 in E Minor, *or*
 2—4 in D Minor, *or*
 4—6 in B Minor, *or*
 7—2 in C Minor,

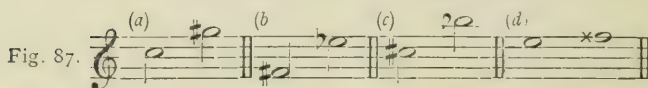
150. In this way it is proved that the Diatonic Interval of the Minor 3rd E—G, may be found in eight scales—four Major and four Minor.

151. In Fig. 87—

The interval at (a) is an Augmented 5th in A Minor.

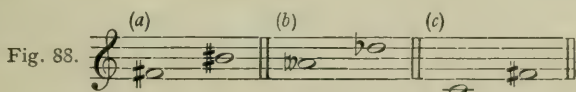
The intervals at (b) (c) contain *both a sharp and a flat*, suggesting the Minor scales of G and D respectively.

The interval at (d) is an Augmented 2nd in G sharp minor, F double-sharp being the leading-note:—

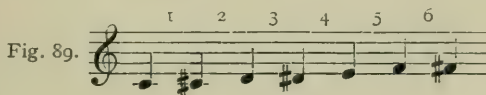


152. *How to find the Number of Semitones in a given Interval.*—In the first place, it should be remembered that intervals of the same quality contain a like number of semitones—*i.e.*, all Major 6ths contain nine semitones; all Augmented or Tritone 4ths contain six semitones.

153. All the intervals in Fig. 88 are Augmented or Tritone 4ths, but it is evident that it is easier to find the number of semitones in the example at (c) than in those at (a) and (b):—

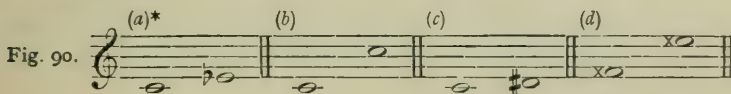


The interval C—F sharp contains six semitones:—

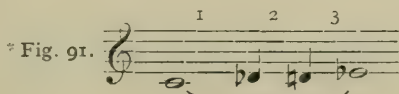


therefore the intervals at (a) and (b) contain six semitones.

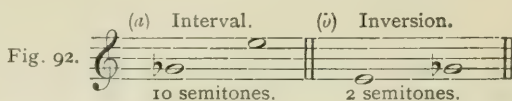
154. The interval at (a), Fig. 90, is a Minor 3rd, containing three semitones:—



The interval at (b) is an octave containing twelve semitones. The notes forming the interval at (a) are the same on a pianoforte as those at (c), but the interval at (a) is a 3rd, and the one at (c) is an Augmented 2nd = three semitones. The interval at (d) is a Major 7th with eleven semitones. The appearance of this interval would be simplified by cancelling the two double-sharps; this process does not in any way affect the *quality* of the interval, but it does assist the student in finding the number of semitones in the interval.

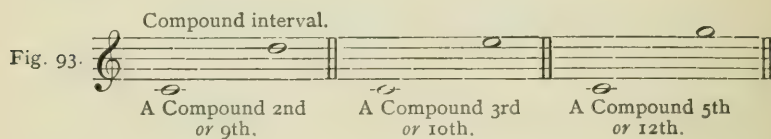


155. Where the wider intervals are concerned, it is better first to determine the number of semitones in the *inversion* of the given interval. For example:—

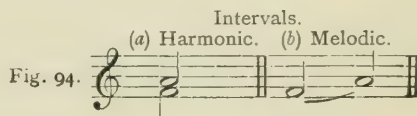


156. Fig. 92 (a) shows an Interval; at (b) is the inversion of that interval. It is infinitely easier to find the number of semitones in the inversion (b) than in the wide interval itself (a). The inversion contains *two* semitones, therefore the original interval contains *ten* semitones (§135).

157. A compound interval is one beyond the compass of an octave:—



158. When the two sounds forming an interval are heard at the same time, the result is a *Harmonic* interval (Fig. 94 (a)). When the two sounds are heard one after the other, the result is a *Melodic* interval (Fig. 94 (b)) :—



CHAPTER XI.

TRANSPOSITION.

159. Transposition means changing a piece of music from one key or clef to another key or clef.

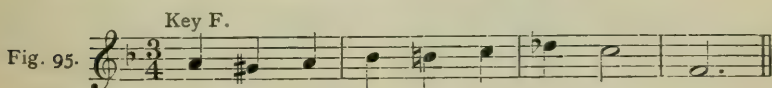
160. The following rules should be observed:—

1. Insert the new key-signature when transposing to *another* key.

2. Find what distance—or interval—separates the new key from the key of the piece to be transposed, then raise or lower the notes the required interval; *i.e.*, the same interval that exists between the two key-signatures.

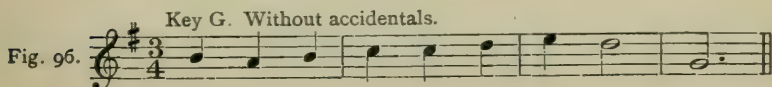
3. When accidentals occur in the original, there should *always* be accidentals against the same notes when transposed. Find what effect or influence each accidental has over the note to which it belongs in the original, and then place an accidental that will have the *same* power against the corresponding note in the transposition.

EXAMPLE I.—Transpose this melody into the key of G:—

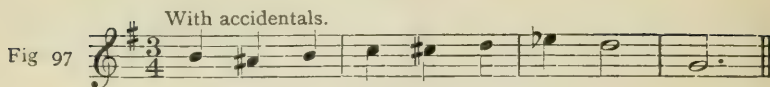


(i.) It will be found that the new key (G) is a 2nd higher or a 7th lower than the key of the given piece (F); therefore it might be transposed a 2nd higher or a 7th lower with equal correctness. But as it is usual to choose the *smaller* distance unless otherwise stated, we will write this example a 2nd higher.

(ii.) Write all the notes a 2nd higher *without* accidentals, thus:—



(c) Insert the necessary accidentals:—

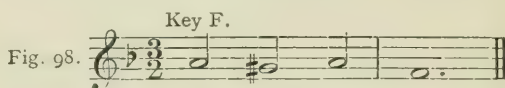


(i.) The sharp in bar *one* of the original piece raises the note G a semitone, so the corresponding note in the transposition must be raised a semitone—by a *sharp*.

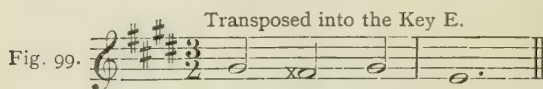
(ii.) In bar *two* of the original the *natural* raises the note B flat (note the signature flat) a semitone, so the note C in bar *two* of the transposition is also raised a semitone—by means of a *sharp*.

(iii.) In bar *three* of the original piece, the *flat* lowers the note D a semitone, so the note E in bar *three* of the transposition is also lowered a semitone—by means of a *flat*.

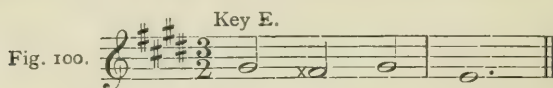
EXAMPLE II.—Transpose the following a *2nd* lower:—



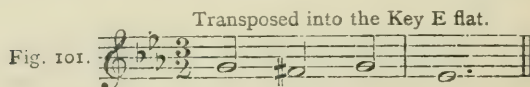
The key a 2nd lower than F is E, *or* E flat, either of which may be selected. (This power of selection holds good at all times, unless the *quality* of the interval is asked for):—



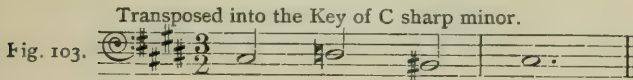
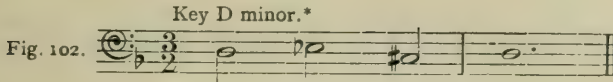
EXAMPLE III.—Transpose the following a *semitone* lower:—



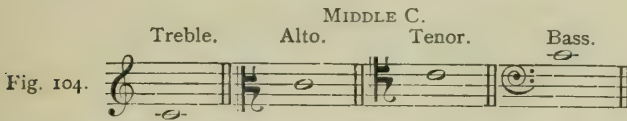
The foregoing passage in the key of E, Fig. 93, may be transposed a semitone lower by merely altering the key-signature and the accidental, thus:—



EXAMPLE IV.—Transpose the following passage into C sharp Minor :—

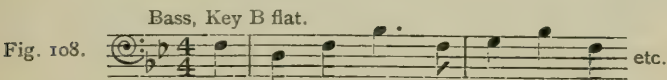
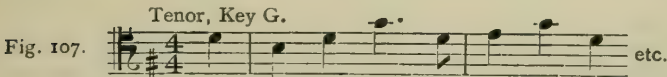
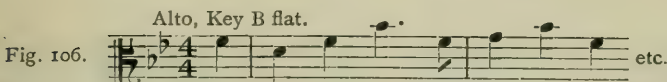
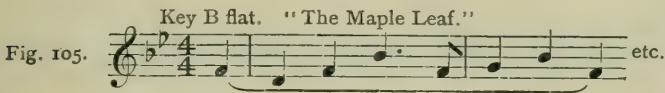


161. In transposing from one *Clef* to another, the position of *Middle C* in all the Clefs should be clearly understood :—



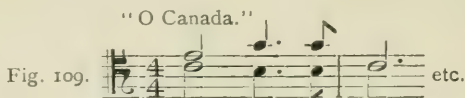
NOTE.—All the notes in Fig. 104 are one and the same sound or pitch (see Chapter I. on Staves and Clefs).

EXAMPLE V.—Transpose the following fragment of melody :
(1.) Into the Alto Clef, at the same pitch ; (2.) Into the Tenor Clef at a 3rd lower ; (3.) Into the Bass Clef an Octave lower :—



* It should be taken for granted that the piece given is already in a *Minor* key.

EXAMPLE VI.—Transpose the following a 4th higher in the Treble Clef. This fragment, written in two parts, is in the key of C, and is placed in the Tenor Clef:—



The transposition, Fig. 110, is in the key of F—a 4th higher than C—and is placed in the Treble Clef:—



162. Some chorals, chants, &c., will admit of two *versions*—a Major and a Minor. The one can scarcely be called a transposition of the other.

The following chant is an interesting specimen, one version being in E major and the other in E minor—its Tonic minor:—

Fig. 111. Original Key, E Major. EARL OF MORNINGTON.

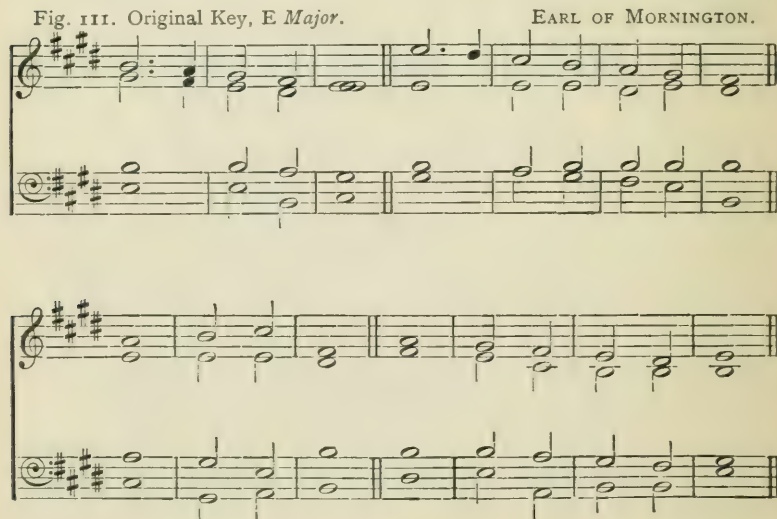
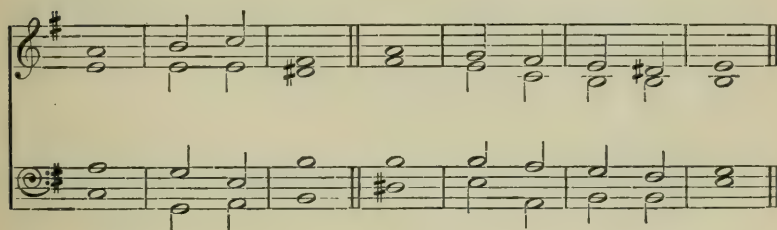
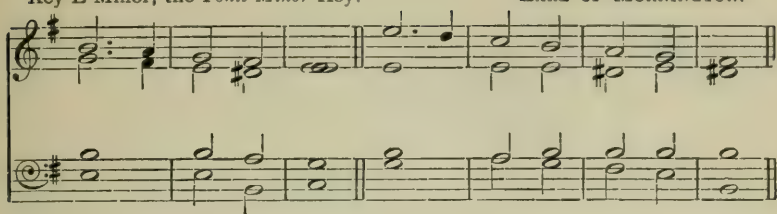


Fig. 112

Key E Minor, the *Tonic Minor* Key.

EARL OF MORNINGTON.



NOTE.—It will be observed that in the Minor version, wherever the 7th of the scale is used as an essential note of a chord it is accidentally raised.

The *Major 3rd* and *6th* of the Major key become the *Minor 3rd* and *Minor 6th* respectively of the Minor key.

The Treble part of the second section of this Chant, in the Minor version, is based on the descending melodic minor scale—hence the *unaltered 7th* in the first bar of this section, which is an unessential note.

CHAPTER XII.

ABBREVIATIONS, PHRASING, ETC.

163. The following signs are used to facilitate and expedite the work of composers and music-printers, and to condense orchestral and other MSS.



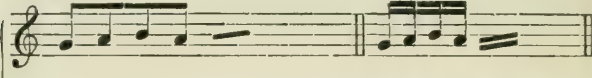
164. Repetitions of groups of notes are shown by writing— or , , or by the use of the word *Simili*:—

Fig. 113.

Written. 

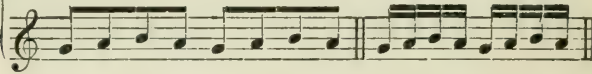
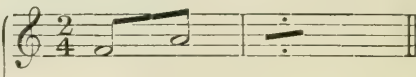
Played. 

Fig. 114.

Written. 

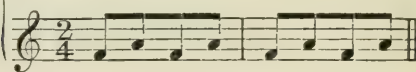
Played. 

Fig. 115. *simili*.

Written. 

Played. 

Fig. 116.

(a) Written. (b) Written.

Played. Played.

(c) Written. (d)

Played.

Fig. 117.

(a) Written. (b) Written. (c) Written.

Played. Played. Played.

Fig. 118.

(a) trem. (b) trem.

Written:

Played: etc. etc.

Fig. 119.

Tremolando. (or) Tremolo.



Written:

Violin. Pianoforte.

Played: Trem.



165. When it is desired to repeat a note a number of times, it may be expressed as at (a) (b) (c) (d), Fig. 116.



166. In such cases, it will be seen that the note which equals the sum total of all the repeated notes is written. The number of reiterations is determined by a stroke or strokes written over the whole-note or through the stem of other notes, one stroke = the  and two strokes = the .

167. The groups at (a) (b) (c), Fig. 117, though in each case necessarily written as *two* notes, have the value of *one* only. Thus:—

The abbreviation (a) = *one* whole-note.

” ” (b) = *one* half-note.

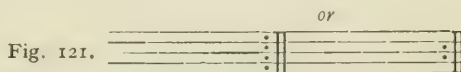
” ” (c) = *one* half-note.

168. Dots were formerly placed over notes to show their subdivisions into repeated notes of lesser value; e.g.,  = .

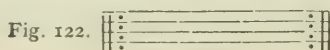
169. The word *Tremolo* or *Tremolando* (abbrev. *Trem.*) signifies that as many repetitions as possible should be played in the time of the given note or chord (Fig. 118 (a) (b)).

170. The manner of performance for Violin, and for Pianoforte, is illustrated in Fig. 119 and Fig. 120.

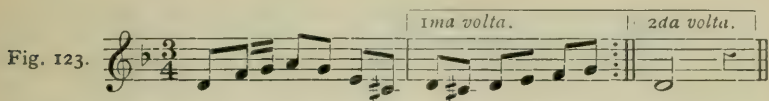
171. *Repeats*.—When dots are written *before* a double-bar they indicate that the music is to be repeated from the beginning of the piece, or from the previous double-bar:—



172. When dots are placed *after* a double-bar, they indicate that the music up to the following double-bar is to be repeated:—

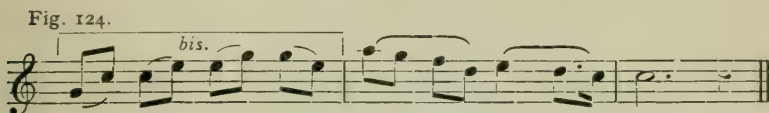



173. In repeating, a different ending is sometimes necessary for the *second time* of performance. The signs *1ma volta* or *Prima volta* (1st time), and *2da volta* or *Seconda volta* (2nd time) are often used in connection with such repetitions:—



The first time, the notes up to the double-bar are played; at the repetition, the bar marked *1ma volta* is omitted, and the bar (or bars) marked *2da volta* should be played instead.

174. When a short passage which comes in the middle of a section has to be repeated, it is enclosed in a bracket, and the word *bis* (= twice) is used:—



175. The sign, *D.C.*, or *Da Capo* (= from the beginning), when placed at the end of a section of a composition, means that the music is to be repeated *from the beginning*, and sung or played right up to the double-bar marked by a Pause sign , or by the word *Fine* (= end). Should there be any repeats in the section, they are disregarded in the second performance. See *Allegretto* from Beethoven's Sonata Op. 27, No. 2.

176. When a repetition is not absolutely from the beginning of a piece, a sign, *S*, points out the exact position from which the repeat is to be made. The terms used to denote *repeat* in this case are *Da Capo al Segno*, and *D.S.*, or *Dal Segno* (= From the sign). In all such cases the portion is played again without observing ordinary repeat marks.

177. *The Use of the Pedals of the Pianoforte.*—The word *Pedal* (abbrev. *Ped.*) indicates that the pedal on the right should be pressed down and held in that position until an asterisk * is reached. The function of this *Right foot*, *Forte*, or *Loud pedal*, is to remove the dampers from the strings, thus producing a greater or richer volume of tone as well as *sustaining* power. The words *Una Corda* indicate that the pedal on the left should be pressed down, and held in that position until the words *Tre Corde* are reached.

178. In old Pianoforte music the words *Senza Sordini* (= Without dampers) indicate the *employment* of the right pedal, and the words *Con Sordini* (= With dampers) signify the *release* of the right-foot pedal.

179. The term *Una Corda* arose from the fact that in pianofortes of older manufacture, the mechanism governed by the left, or soft pedal, shifted the hammers so that they struck but *one* string instead of three (*Tre Corde*).

Con Sordino, as applied to the "string" orchestra, means playing *with the mute*, which is a simple attachment placed on the bridge of a violin, viola, or other stringed instrument to damp or muffle the tone.

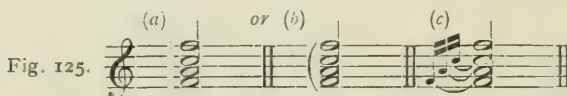
180. In music for keyboard instruments—*i.e.*, the organ, the pianoforte, the harmonium—it is sometimes necessary to indicate whether the right hand or the left hand should be employed.

181. The following words and abbreviations are used for this purpose:—

Italian { *Mano Diritta* = (M.D.) = R.H. = Right hand.
 { *Mano Sinistra* = (M.S.) = L.H. = Left hand.

French { *Main Droite* = (M.D.) = R.H. = Right hand.
 { *Main Gauche* = (M.G.) = L.H. = Left hand.

182. When the notes of a chord are marked as at (a) (b), Fig. 125, they should be played in *Arpeggio* (in a *harp-like* manner), as at (c), each note being held as it is played:—



183. The sign = or = placed over a note or notes means that each note is to be held its full length, and is to be played with a firm but gentle *pressure*.

184. *8va* (*ottava alta*) written *over* a passage means that each note must be played an octave *higher* than it is written.

The continuance of *8va* is shown by dots, or by a wavy line. When *8va* is to be contradicted, and the notes played as written, the word *loco* = *in the place* (*i.e.*, as written) is used.

Fig. 126.



185. *8va* (*ottava bassa* or *ottava sotto*) used *below* a passage means that each note is to be played an octave *lower* than written.

Sometimes the figure 8 (*not 8va*) is placed *over* or *under* a note. It means that the octave above or below is to be played *with the note, i.e.,* in octaves :—

Fig. 127.



NOTE.—In this way the use of many ledger lines is avoided.




186. The absolute length of any note may be accurately determined by an ingenious instrument called a *Metronome*. It is called *Maelzel's Metronome* after its reputed inventor, "M.M." being the contraction commonly employed for these two words. There is no doubt that Maelzel, in 1815, devised an instrument more portable than any in use at that time, but the principle he worked on was in use in England and France nearly a century earlier.

187. The Metronome is a piece of clockwork to which is attached a pendulum with a *sliding weight*. By moving the weight to positions indicated on the pendulum, its vibrations or beats can be made to correspond to the figures on the index or dial.

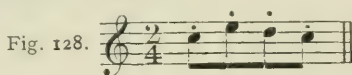
If set at 60, it should swing or beat 60 times in a minute, or once in a second. This would be indicated on paper by "M.M. ♩=60," which means that each beat or swing of the pendulum equals a quarter-note.

M.M. ♩ = 80 implies that with the weight fixed at 80, each beat = a half-note, or its equivalent, and that 80 half-notes would take exactly one minute in performance.

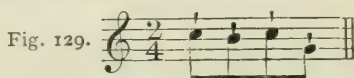
188. The term *Phrasing* may be summed up in the description *Musical Punctuation*, as applied to the symmetrical grouping and arrangements of musical sounds. The singer or the player who brings into due prominence the grouping of motives, figures, or phrases, and who duly observes the proper breaks in their continuity, is said to "phrase" well.

189. Phrasing is indicated by various marks and words, such as  Staccato; , Legato, etc. A curved line  placed over or under a series of notes of different sounds, or the word *Legato*, implies that the notes must be performed smoothly.

190. The word *Staccato* means *short, detached*, and is indicated by dots placed above or below the notes:—

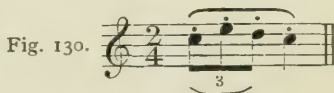


Another degree of *Staccato* is marked by dashes:—



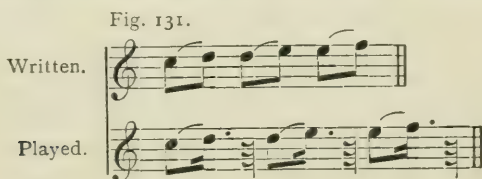
These dashes imply that the notes must be made *very short*, or *staccatissimo*.

A third degree of *Staccato* is a combination of the *Slur*, or *Legato* sign, and the *Staccato*. This is called the *Mezzo-Staccato*, and implies that the notes should be performed slightly, or half, *Staccato*:—



When the *Staccato* is long-continued, the first bar only is marked, and the word *simile* = *similarly*, or the words *Sempre staccato* (= Always *Staccato*) are added.

191. When notes are slurred in *twos* the second of each pair is made slightly staccato, and the first of each is slightly accented:—



192. By the use of this legato sign or slur, the natural accent or stress may be displaced.

193. In the following example of phrasing the stress should be placed on the *first note* under the phrase-mark or slur, instead of on the first part of the 1st and 3rd beats of the measure:—



194. The natural accent may also be displaced by *Syncopation*
See Chapter V. (§61).

CHAPTER XIII.

GRACES AND EMBELLISHMENTS.

195. Musical sounds may be ornamented by the addition of *Grace-notes* or *Graces*, the chief of which are the *Appoggiatura*, the *Acciaccatura*, the *Gruppetto* or *Turn*, the *Trill* or *Shake*, and the *Mordent* or *Passing-Shake*.

196. The *Appoggiatura* (*It.* *Appoggiare* = to lean upon) is a small note written before a principal note, from which it takes its value:—



It is chiefly found in the music of the great masters of the 18th century. This grace-note usually takes one-half the time-value of the principal note, and the principal note retains one-half its own value (see Fig. 134 (a) (b)). When the principal note is dotted, the grace-note takes two-thirds of the value away from the principal note, thus leaving the principal note only one-third of its original value (see Fig. 134 (c)). In all cases the *Appoggiatura* itself receives more stress than the principal note which follows it. When written before a *chord* the *Appoggiatura* should be played

exactly with the other notes of that chord, except the note it embellishes (see Fig. 134 (d) (e)) :—

Fig. 134.

(a) (b) (c) (d) (e)

Written.

Played.

(f)

197. An important modification of the foregoing rules is to be noted—*i.e.*, when the principal note is tied to another note of less value, the Appoggiatura receives the entire value of the principal note (see Fig. 134 (f)).

In modern music the appoggiatura is nearly always written as an ordinary large note.

198. The *Double Appoggiatura* consists of two small grace-notes preceding a principal note. The first of these may be at any distance from the principal note, but the second is only one degree above or below it (see Fig. 135 (a), (b), (c)) :—

Fig. 135.

(a) (b) (c)

Written.

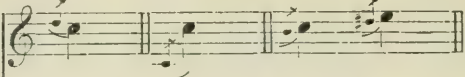
Played.

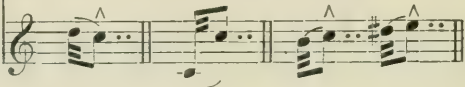
199. The *Acciaccatura* (*It.* Acciacare = to crush) is a small note with a stroke cutting through its stem. It should be played or sung

as quickly and as closely as possible to the principal note, but it should *never* be accented (see Fig. 136 (a)) :—

Fig. 136.

(a) (b) (c)

Written. 

Played. 

200. When the Acciaccatura is placed a semitone below the principal note, it is sometimes termed a *beat* (see Fig. 136 (c)).

201. In modern music a small note is generally played as an Acciaccatura.

202. The *Turn*, or *Gruppetto* ~, consists of a principal note, one note above, and one note below.

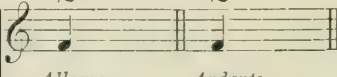
203. The speed of the Turn always depends on the *tempo* of the music.


204. When the Turn is written thus ~, it is a *direct* turn; when written thus 2 it is an *inverted* Turn.

When placed immediately *over* the principal note, as at (a¹), (a²), Fig. 137, it is an *unprepared* turn :—

Fig. 137.

(a¹) (a²)

Written. 

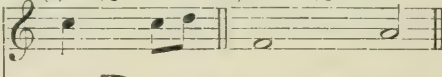
Played. 

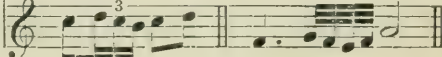
Allegro. *Andante.*

but when placed *after* the principal note, as at (a), (b), Fig. 138, it is a *prepared* Turn, and begins with the principal note :—

Fig. 138.

(a) (b)

Written. 

Played. 

205. A Turn is frequently placed over or after a dotted note ; its rendering generally includes a triplet, and the last note of the Turn equals the dot (*see* Fig. 139 (a), (b)) :—

Fig. 139.

(a) (b)

Written. 

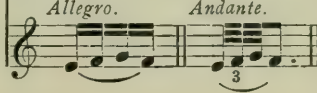
Played. 

206. The Inverted Turn is the reverse of the Direct Turn (*see* Fig. 140, 141) :—

Fig. 140.

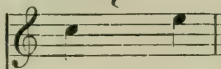
(a) (b)

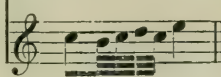
Written. 

Played. 

Allegro. *Andante.*

Fig. 141.

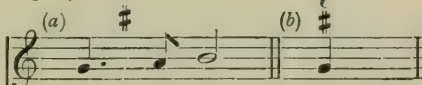
Written. 


Played. 

207. The notes of the Turn will be according to the key of the piece in which they occur. Should accidentals be necessary, they are written above or below the sign ~ or ∩. Those written above affect the higher note in the Turn, and those below affect the lower note :—

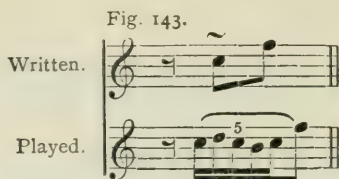
Fig. 142.

(a) (b)

Written. 

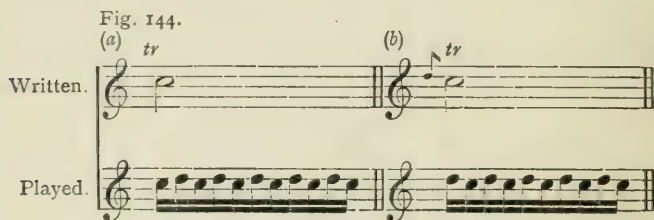
Played. 

208. When an unprepared turn is *preceded by a rest*, it should begin with the principal note :—

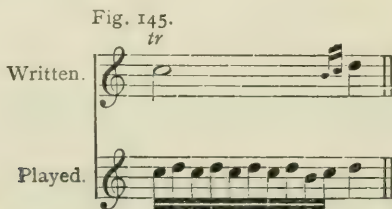


209. The *Shake*, written *tr.* (an abbreviation of the Italian word *trillo* = a shake or trill) is the rapid alternation of a principal note with the note one degree above. The *length* of the shake is the value of the *principal note* ; as many notes as possible should be played in the time.

210. The Shake usually begins with the principal note (see Fig. 144 (a)). If the Shake is intended to begin with the highest note, this is generally indicated by a small note (see Fig. 144 (b)) :—



211. A long Shake usually ends with a Turn, which is sometimes indicated by two small notes :—



212. A Prepared Shake is one that is preceded by three small notes (*see* Fig. 146 (a), (b)) :—

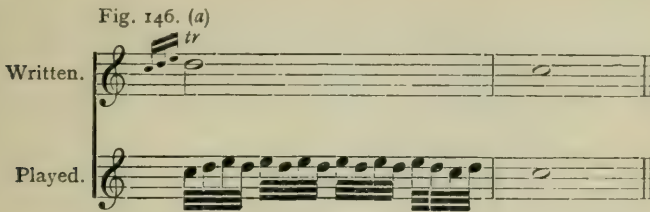
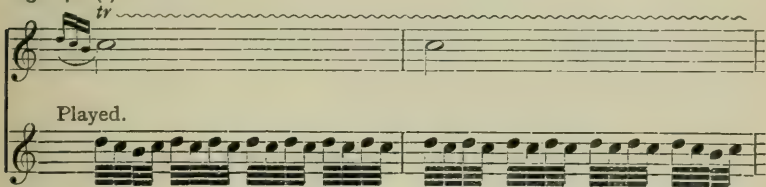
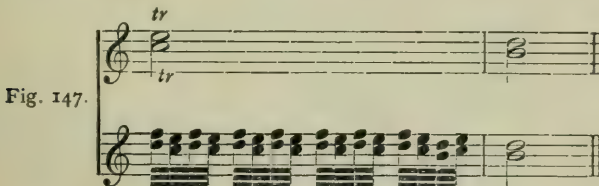


Fig. 146. (b) Written.

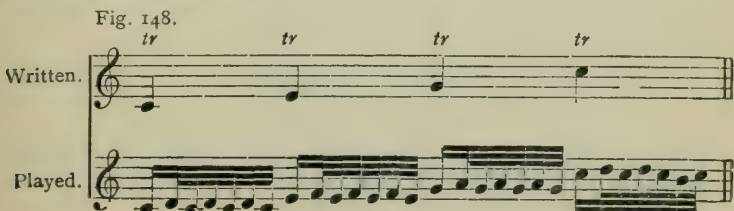


213. The note above the principal note in a Turn may have an accidental, which is written above the *tr* sign, thus: \sharp_{tr} or \flat_{tr}

214. A Shake may occur on two—or on three—notes at the same time. This is a double, or a triple, shake :—



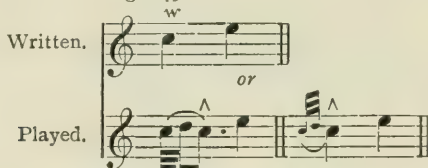
215. In a succession or chain of Shakes, the Turn is only added at the end of the last one :—



216. The *Passing Shake, Mordent* or *Pralltriller*, written w , consists of a given note and the note one degree above, followed by the given note.

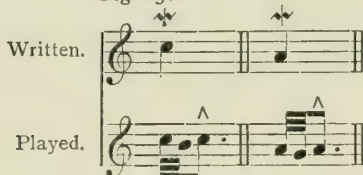
The first two should be played very quickly, and the final—the principal note—should *always* receive the accent:—

Fig. 149.



217. The *Inverted, or Lower, Mordent*, written ∇ , consists of a given note and one note below, followed by the given note:—

Fig. 150.



218. The *Slide, Coulé, or Schleifer*, is somewhat akin to the Upper Mordent (see Fig. 151, 152):—

Fig. 151.

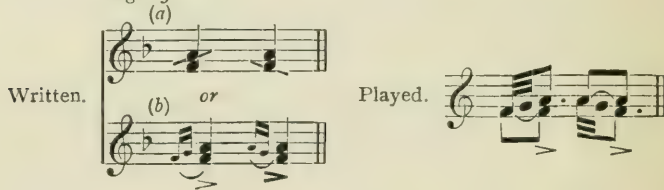
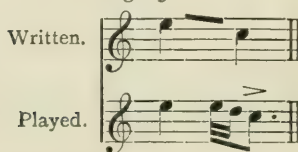


Fig. 152.



NOTE.—For further information regarding Musical Graces, etc., see the author's "Musical Ornaments and Graces," and their interpretation, as used by Bach, Handel, and other composers of the 17th and 18th centuries.

CHAPTER XIV.

MUSICAL TERMS.

219. Many words, mostly Italian, are used to indicate pace, force, style, etc.

I.—Terms denoting *pace* (beginning with the slowest, and going upwards to the quickest):—

<i>Grave</i>	.	.	.	very slow, solemn.
<i>Adagio*</i>	.	.	.	slowly, leisurely.
{ <i>Largo</i>	.	.	.	slow, broad.
{ <i>Larghetto</i> †	.	.	.	rather slow.
<i>Lento</i>	.	.	.	slow.
{ <i>Andante</i>	.	.	.	going slow, but graceful.
{ <i>Andantino</i> †	.	.	.	not so slow as <i>Andante</i> .§
<i>Moderato</i>	.	.	.	moderate.
{ <i>Allegro</i>	.	.	.	merry, fast, lively.
{ <i>Allegretto</i> †	.	.	.	not so fast as <i>Allegro</i> .
{ <i>Tempo comodo</i>	.	.	.	at a convenient pace.
{ <i>Tempo giusto</i>	.	.	.	in exact time.
{ <i>Tempo ordinario</i>	.	.	.	in ordinary time.
<i>Vivace</i>	.	.	.	with life, quick.
<i>Con moto</i>	.	.	.	with motion, quick.
{ <i>Presto</i>	.	.	.	fast.
{ <i>Prestissimo</i> †	.	.	.	very fast.

* Opinions differ considerably as to the *tempo* of an *Adagio* movement. There is no doubt that a much quicker pace obtains to-day than formerly. The same remark applies to *Andante*.

† The ending *-etto* or *-ino* is called a diminutive, and it diminishes the force of the meaning of a word to which it is applied, *e.g.*, *Larghetto* is not so slow as *Largo*, *Allegretto* not so quick as *Allegro*; *Andantino* not so slow as *Andante*.

‡ The ending *-issimo* is a superlative, and corresponds to our word *very*.

§ Some authorities consider *Andantino* as being *slower* than *Andante*.

II.—Terms denoting a temporary alteration in pace:—

Accelerando or *accel.* increasing the pace.

Ad libitum or *ad lib.* } at pleasure, at will.

A piacere . . . }

A tempo . . . }

Tempo primo or *1^{mo}* } after a modification to return to original time.

Calando . . . decreasing the pace and the power of the notes.

Rallentando or *rall.* }

Ritardando or *rit.* } gradually slower.

Slentando . . . }

Stringendo . . . pressing or hurrying the pace.

220. *L'istesso tempo* = "In the same time;" i.e., the *beats* to remain the same in value though the *time-signature* itself is altered. That is to say, in changing from $\frac{4}{4}$ to $\frac{12}{8}$ a \bullet in the latter to be the same as a \bullet in the former. The same thing could be expressed by $\bullet = \bullet$

221. *Tempo rubato* = "Robbed time," i.e., the hastening or slackening of the time, or dwelling on certain chords or notes to heighten the expression.

III.—Terms relating to degrees of loudness, softness, or force:—

Piano, p. soft.

Mezzo-piano, mp moderately soft.


Pianissimo, pp very soft.

Forte, f loud.

Mezzo-forte, mf moderately loud.

Fortissimo, ff very loud.

fp loud and then soft immediately.

Crescendo, cres., or  } gradually louder.

} increasing in loudness.

Decrescendo, decres., } gradually softer.


Diminuendo, dim.,  } decreasing in loudness.

Morendo

Smorzando dying away in time and in tone.

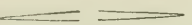
Perdendosi

Dolce softly, sweetly.

Sforzando, sf,  or \wedge . . . } strongly accented or emphasised;

Forzato, fz } forcing the tone.

Sforzato, sf. }

222.  The combination of these two signs is known as the *Mezza di voce*.

·IV.—WORDS INDICATING EXPRESSION, OR STYLE OF PERFORMANCE :

A, at ; for ; with.

A cappella, in the church style.

A poco à poco, little by little.

Affetuoso, affectionately.

Agitato, in an agitated manner.

Amabile, amiably.

Amorevole, *Con amore*, or *Amoroso*, lovingly.

Animato, animated. (See *Con anima*.)

Appassionata, impassioned.

Arioso, in the style of an air or song.

Assai, very.

Attacca, go on immediately.

Bene or *Ben*, well.

Ben marcato, well marked.

Brillante, brilliantly.

Brioso or *Con brio*, with vigour ; with brightness.

Cantabile or *Cantando*, in a singing style.

Col or *Colla*, with the.

Col arco, with the bow. (Violin or other stringed instrument.)

Colla parte or *Colla voce*, the accompanist to keep closely with the solo voice or instrument.

Con, with.

Con amore, tenderly ; lovingly.

Con anima, with soul ; with feeling. (Compare *Animato*.)

Con brio, with brightness ; vivacity.

Con delicatezza, delicately.

Con dolore or *Con duolo*, with grief.

Con energia, with energy or force.

Con espressione, with expression.

Con forza, with force.

Con fuoco, with fire.

Con grazia, with grace.

Con gusto, with taste. (Compare *Guisto*.)

Con moto, with motion.

Con sordino, with the mute. (Violin, Viola, or other stringed instruments).

Con spirito, with spirit.

Con tenerezza, with tenderness.

Deciso, with decision and precision.

Delicatamente or *Delicato*, delicately.

Dolce or *Dolcemente*, sweetly; tenderly.

Dolente, *Doloroso*, *Con dolore*, or *Con duolo*, with grief.

E, and.

Energico or *Con energia*, with energy or force.

Espressivo or *Con espressione*, with expression.

Fieramente, with vehement energy; with fire.

Forza, force or emphasis.

Fuoco, fire.

Furioso, impetuously; with fury.

Giocosio, *Giocosamente*, or *Giojoso*, jocosely; gaily.

Giusto, exact. *Tempo giusto* = in exact or strict time.

Glissando, a rapid slur in Violin, Viola, or other stringed instrument playing. Playing a rapid passage on a Pianoforte or Organ by sliding the tips of the fingers over the keys instead of by striking them with separate fingers.

Grandioso, grandly.

Grazioso, gracefully.

Il or *La*, the.

Legato, smoothly.

Leggiero, lightly.

Lusingando, soothingly; enticingly.

Ma, but.

Maestoso, with majesty.

Marcato, well marked or emphasised.

Martellato, hammered or forced out.

Meno, less. *Meno Allegro*, less quickly.

Mesto, sad; mournful.

Mezzo or *Mezza*, half. *Mezza-voce* = half-voice.

Molto, much; very.

Moto or *Mosso*, motion, *Meno Mosso*, less motion, *i.e.*, slower.

Non, not.

Ossia, or.

Parlando or *Parlante*, in a recitative or speaking style.

Pastorale, in a quiet, pastoral style.

Pesante, heavily; weightily.

Piacevole, pleasantly; agreeably.

Piangevole, sadly ; plaintively.

Più, more. *Più mosso*, more motion, *i.e.*, quicker.

Pizzicato (*Pizz.*), very detached. Plucking the string (violin, viola, &c.).

Poco, little. *Poco à poco*, little by little.

Quasi, as if ; like ; almost.

Replica, repeat.

Risoluto, boldly.

Scherzo or *Scherzando*, playfully.

Sempre, always.

Senza, without. *Senza Ped.*, without pedal.

Simile, like ; in the same style.

Soave, delicately ; gently.

Solo, alone.

Sostenuto, sustained.

Sotto voce, in a subdued manner ; in an undertone.

Strepitoso, in a loud, boisterous manner.

Stretto, pressing on = quicker.

Sul or *Sulla*, on ; near ; by.

Sul G, D, or A, play only on the G, D, or A strings (violin, viola, &c.).

Sul ponticello, play near the bridge (violin, viola, &c.).

Tanto, so much.

Teneremente or *Con tenerezza*, tenderly.

Tenuta, *Tenute*, *Tenuto*, or *Ten*, hold on, *i.e.*, for the full value of the chord or note. In modern compositions it often implies a slight pause.

Tosto, quick ; rapid.

Tranquillo or *Tranquillamente*, tranquilly.

Troppo, too ; too much. *Non troppo*, not too much.

Tutti, full. (Full band or chorus.)

Un or *Una*, a ; one.

Veloce, rapidly.

Vigoroso, vigorously.

Vivo or *Con vivacità*, with vivacity ; with life.

Volante, in a light manner.

Volte subito or *V.S.*, turn over quickly.

ADDENDUM NO. I.

HOW TO ADD BAR-LINES AND TIME-SIGNATURES TO A GIVEN MELODY.

THE following hints and suggestions will be found useful:—

A careful study of the context will materially assist the student to determine the correct positions of the bar-lines.

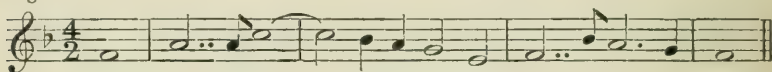
Work backwards from the last note, *i.e.*, from right to left, instead of from left to right.

The first and last bars will sometimes be incomplete.

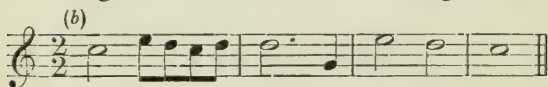
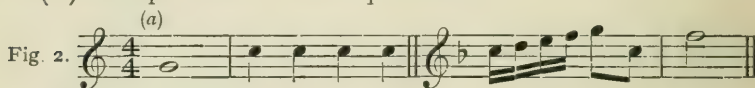
The following *usually* indicate Simple time:—

(i.) Double-dotted notes:—

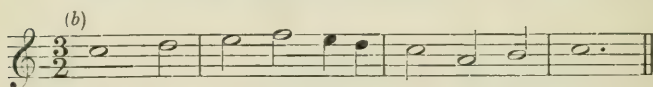
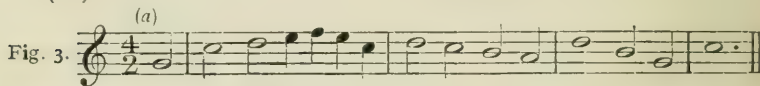
Fig. 1.



(ii.) Groups of two or four equal notes*:—



(iii.) Two or more half-notes in succession:—



* Four notes of equal value when preceded by a rest, the whole forming a beat, are often found in *Compound* time:—



The following *usually* indicate Compound time :—

(i.) Dotted notes tied to shorter notes :—

Fig. 5. (a)



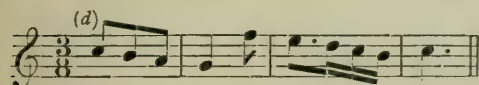
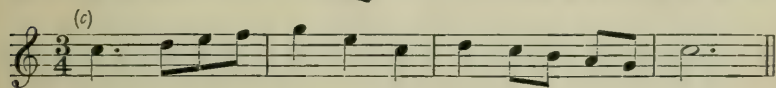
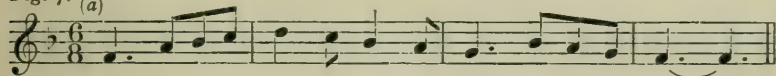
(ii.) Successive dotted notes or repetitions of unequal notes, the second being one half the value of the first :—



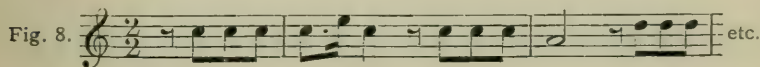
The following also *usually* indicate Compound time, but they may indicate simple triple time :—

(i.) Groups of three notes of equal value* :—

Fig. 7. (a)

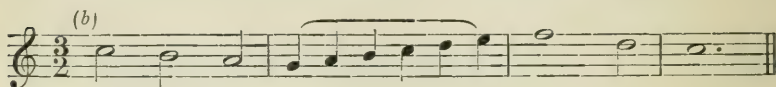
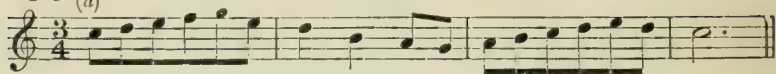


* Three notes of equal value, when preceded by a rest of like value, are often used in simple Duple, or Quadruple time :—

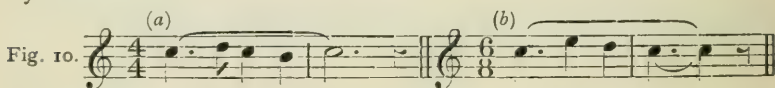


(ii.) Groups of six notes of equal value :—

Fig. 9. (a)

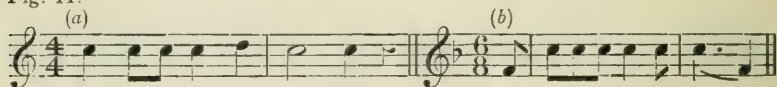


Long notes at the end of a piece usually require the bar-line *before* them :—

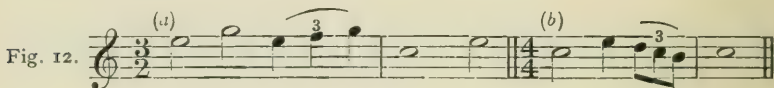


When the *last* note of a piece is short, and it is preceded by a long note, a bar-line is usually placed before the long note :—

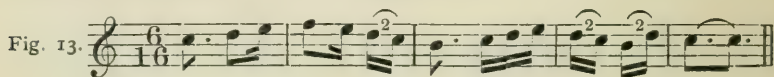
Fig. 11.



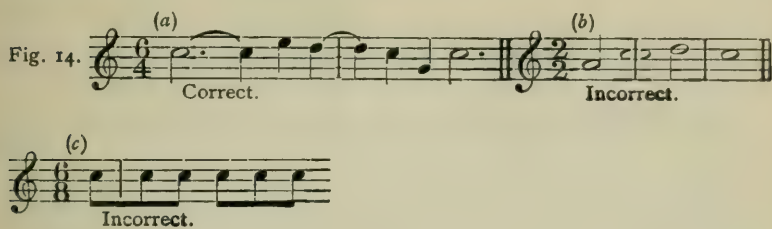
Triplets are found more frequently in *Simple* time than in *Compound* time :—



Duplets generally belong to *Compound* time :—



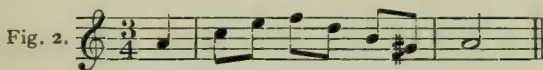
Bar-lines are often drawn through a tie, but not through a note, or separate members of a group of notes:—



F, C, G, D are the first four sharps used in music. In Fig. 1 these are all *natural* notes, therefore the key of this melody cannot be in a sharp key—major or minor.

Now B natural is the sharpest note present, suggesting that it might be the leading-note in the key of C. This idea is strengthened by the fact that E, the first note, is the third of C major, and the last note is the fifth of the scale of C. The A flat is a chromatic note.

In Fig. 2, the F natural shows that this piece is not in a sharp key, and the B natural shows that it is not in a flat key. The sharpest note, G \sharp ascending to A; the diminished 7th existing between G \sharp and F; the first note A and the last note A are, taken collectively, sure signs of the key of A minor:—



The predominance of flats in Fig. 3 naturally suggests a flat key. This idea is strengthened by the fact that the *first* note is B \flat (the first flat used in music). The Augmented 2nd, E \flat —F \sharp in bar No. 1, and the B \flat —F \sharp in bar No. 3, suggest the minor key of G with two flats—F \sharp being its leading note. The melody begins on the 3rd and ends on the tonic of the key of G minor:—

Fig. 3.



PART II.—HARMONY.

CHAPTER XV.

DEFINITIONS AND TRIADS.

223. A *Melody* is a well-ordered succession of single sounds, of varied pitch and rhythm.

224. *Harmony* is the art of classifying and arranging sounds, according to the rules of musical grammar.

225. The word *Harmony* also implies the combination of different sounds.

226. A *Part* is the series of sounds performed by each voice or instrument (Fig. 153 (a), (b), (c)) :—

Fig. 153. HARMONY IN TWO PARTS. HARMONY IN THREE PARTS.

(a) "Scots, wha hae." (b) "Vive la Canadienne."

(c) "A la claire fontaine." etc.

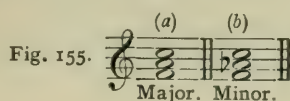
227. A *Chord* is a combination of at least *three* different sounds (Fig. 154 (a), (b)) :—

Fig. 154. *

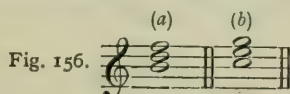
(a) (b)

* One of these notes is sometimes omitted.

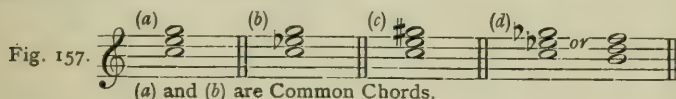
228. A *Common Chord** is a note with its Major *or* Minor 3rd and *Perfect* 5th (Fig. 155 (a), (b)) :—



229. A *Triad* is a note with its 3rd and 5th, Fig. 156 (a), (b)) :—



230. There are four kinds of Triads: the *Major*, the *Minor*, the *Augmented*, and the *Diminished* :—



The *Major Triad* consists of a Major 3rd and a *Perfect* 5th (Fig. 157 (a)).

A *Minor Triad* consists of a Minor 3rd and a *Perfect* 5th (Fig. 157 (b)).

An *Augmented Triad* consists of a Major 3rd and an *Augmented* 5th (Fig. 157 (c)).

A *Diminished Triad* consists of a Minor 3rd and a *Diminished* 5th (Fig. 157 (d)).

NOTE—From the above it is evident that *all Common Chords are Triads*, but *all Triads are not Common Chords*.

231. A *Concord* is a chord consisting entirely of consonant intervals (§136).

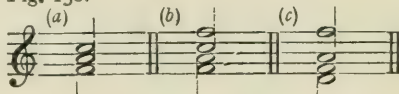
232. *Concords* are more or less satisfactory in themselves, and do not necessarily require any other chord or chords to follow them. *Common Chords* (*i.e.*, the *Major* and *Minor Triads*) are *Concords*; all other combinations are *Discords*.

233. The *Root* of a Chord is the note on which a Chord is built, 3rd above 3rd, and after which it is named. Thus, Fig. 154 (a) is called the *Common Chord of F* or *F Major*.

* Some theorists apply the term "*Common Chord*" only to a chord of *four* notes, made up of the 1st, 3rd, 5th, and octave.

234. Since a Common Chord or a Triad is made up of three notes only, it is clear that in Four-part Harmony one of these three notes must be used twice. This is termed *doubling* one of the notes of a chord (*see* Fig. 158: (a) the Common Chord of F; (b) the Common Chord of F with its root doubled):—

Fig. 158.

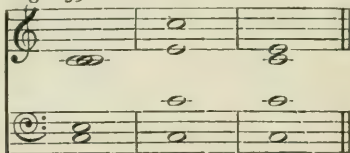


235. As a rule, the best note to double in a Common Chord is the root, and the next best is the 5th. The 3rd of a Minor Common Chord (*i.e.*, one with a Minor 3rd from the Root) may be doubled (*see* Fig. 158 (c)), but the Major 3rd of a chord, except under certain conditions to be hereafter explained (§252), should not be doubled.

NOTE.—The *leading-note* should not be doubled. The Triad on this note demands special treatment, which will be dealt with in a succeeding chapter.

236. The 5th of a chord may be omitted:—

Fig. 159.



237. Chords may be written either in *close* harmony or in *extended* harmony. When the three upper notes of a chord in four-part harmony lie close together, the chord is said to be in *close* harmony, or in a close position (*see* Fig. 160 (a)):—

CLOSE HARMONY.

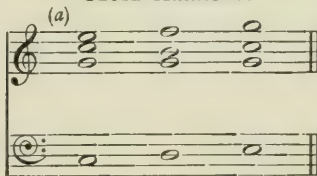
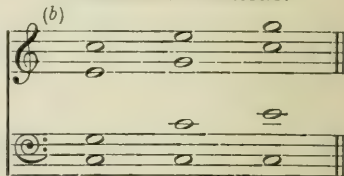


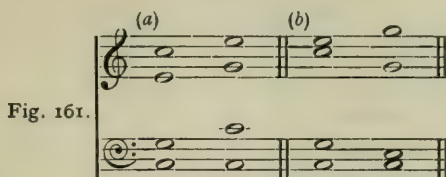
Fig. 160.

EXTENDED HARMONY.

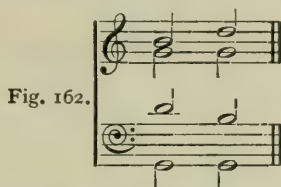


In *extended* harmony, the parts are further apart from each other, *i.e.*, in an extended position (*see* Fig. 160 (b)).

238. The best disposition of the notes of a chord is to place them, so far as possible, at equal distances from each other (see Fig. 161 (a)) :—



If this is not practicable, then the widest interval should be, so far as possible, between the lower parts :—

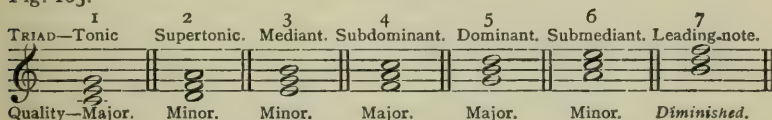


NOTE.—In Fig. 161 (a) the Common Chord of C (No. 1) is written with C in the highest part. The same chord may be written with the 3rd or 5th in the highest, or any other part as may be most convenient (see Fig. 162).

239. The following example shows that a Triad may be written upon every degree of a Major Scale :—

MAJOR SCALE OF C.

Fig. 163.



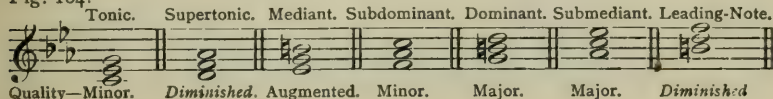
Of the first six, three are Major and three Minor Common Chords. The one on the seventh degree is a diminished Triad.

The Triads on the *Mediant* and *Leading-note* are rarely used in their direct position.

Similarly a Triad may be written on every degree of a Minor Scale :—

MINOR SCALE OF C.

Fig. 164.



Of these, two are Major and two are Minor Common Chords.

The Triads on the *Supertonic* and *Leading-note* are Diminished, that on the Mediant being Augmented.

The two Diminished Triads and the Mediant Triad are rarely used in their direct position.

240. The Primary Common Chords are those on the Tonic, Dominant, and Subdominant. These are written in the order of their relative importance.

All other Common Chords are termed *Secondary* Common Chords.

241. The Primary Triads are the more important, as they define and maintain the key; the Secondary Triads exert only a *secondary* influence in defining the key.

CHAPTER XVI.

TRIADS IN SUCCESSION.

242. Two or more notes of a chord may succeed each other in three ways:—

Fig. 165.

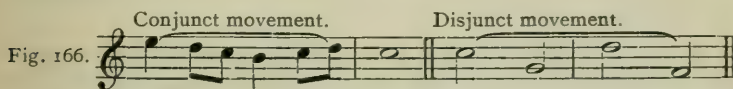
(a) Similar motion. (b) Contrary motion. (c) Oblique motion.



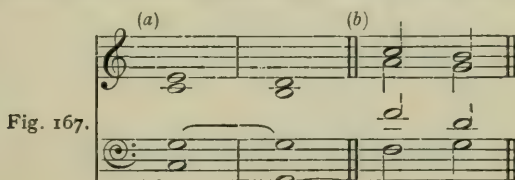
- (a) When two or more parts move in the same direction, they are said to be in *Similar* motion.
- (b) When two or more parts move in opposite directions, they are in *Contrary* motion.
- (c) When one or more parts move and another remains stationary, the movement is known as *Oblique* motion.

NOTE.—In part-writing too much *Similar* motion is not good. It should rather be used as a contrast to *Contrary* and *Oblique* motion. In arranging successions of chords, the student should vary the kind of motion as much as possible.

243. When a part moves up or down by the interval of a 2nd, it is said to move by *Step*; but when a part moves up or down by an interval greater than a 2nd, it is said to move by *Skip* or *Leap*. The former is called *Conjunct* movement, and the latter *Disjunct* movement:—



244. Those chords follow each other best and easiest that have one or more notes in common. For example, the note G belongs both to the chord of C and to that of G (see Fig. 167 (a)) :—



These chords follow each other with good effect. All chords that have the connecting link of a note or notes in common are termed *Conjunct* chords.

Those chords which have *not* a note in common are termed *Disjunct* chords (see Fig. 167 (b)).

245. When two *Conjunct* chords follow each other consecutively, it is generally best to keep the note that is common to them in the same part, with the other parts moving as conjunctly as possible :—

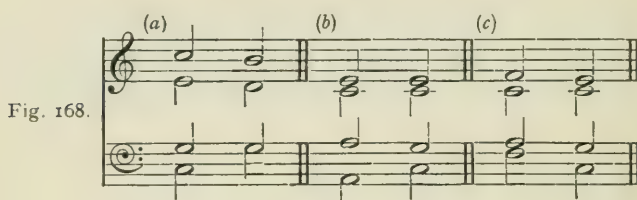


Fig. 168.

- (a) The chord of C is followed by the chord of G ; the common note G is kept in the same part of both chords. The Treble and Alto parts move *Conjunctly*.
- (b) The chord of A minor is followed by the chord of C. The notes C E, which are common to both chords, are kept in the Alto and Treble of both chords. The Tenor moves *Conjunctly*.
- (c) The chord of F is followed by the chord of C ; both C's are kept in the Alto part. The Treble and Tenor parts move *Conjunctly*.

In the use of *Disjunct Triads* it will be found necessary to move one or more parts in *Contrary motion* and by *Skip*, in order to avoid some grammatical error (§252).

246. Two parts must not *overlap* :—

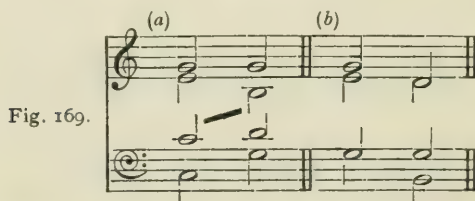
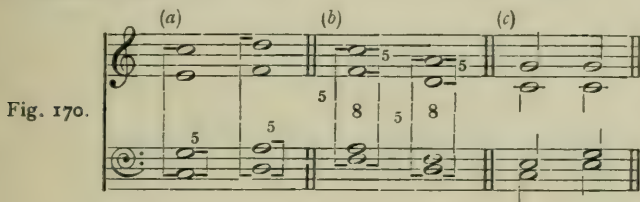


Fig. 169.

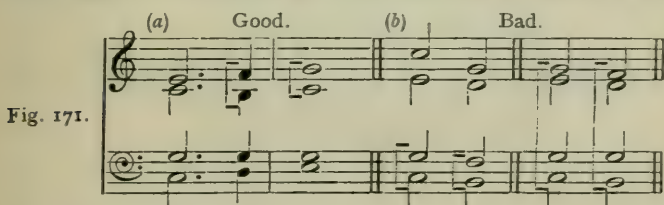
- (a) The Alto and Tenor parts overlap because the C of the Tenor in chord No. 1 is higher than the Alto of the next chord.
- (b) The Treble and Alto parts overlap because the Treble part in chord No. 2 is lower than the Alto in chord No. 1.

247. No two parts may move up or down in Perfect 5ths in consecutive chords. Such progressions are termed *Consecutive 5ths*, or *Parallel 5ths**:—



- (a) Forbidden Consecutive 5ths occur between the Tenor and Bass parts.
- (b) The Consecutive 5ths between the extreme parts (*i.e.*, the highest and lowest), and the Consecutive 5ths between the Treble and Alto parts, are equally forbidden.
- (c) The repetition of the *same* 5ths, as for example those between the Treble and Alto parts, is quite allowable.

248. Consecutive 5ths are allowed when one is a *Perfect* 5th and the other a *Diminished* or *Imperfect* 5th (see Fig. 171 (a)). These, however, should only be used between the inner (*i.e.*, Alto and Tenor) parts, or between the upper and one of the inner parts:—



The student is recommended to avoid these 5ths between the *extreme* parts and between the Bass and an inner part (see Fig. 171 (b)).

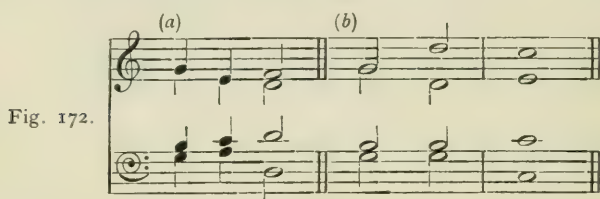
* Consecutive *Perfect* 4ths are not permitted between the Bass and an upper part.

249. No two parts may move up or down in *Perfect Octaves* in consecutive chords. Such progressions are termed *Consecutive Octaves*, or *Parallel Octaves* (see Fig. 170 (b)) :—

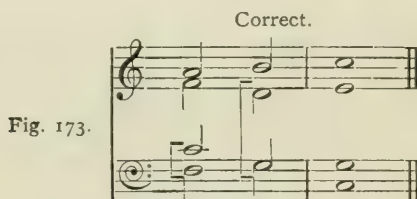
(a) The Consecutive Octaves between the extreme parts are forbidden.

(b) The Consecutive Octaves between the Alto and Bass are equally forbidden.

250. *Consecutive unisons* are to be avoided (see Fig. 172 (a)), Treble and Alto parts. The Unison when followed by an Octave is also to be avoided (see Fig. 172 (b)) :—



251. Fifths, Octaves, and Unisons are not considered to be Consecutives unless they occur between the *same* parts. Thus, in Fig. 173, the 5th between the Bass and Tenor of the first chord, and the 5th between the Bass and Alto of the second chord, are quite correct because they do not occur between the same two parts :—



NOTE.—Accidentals should be approached and left with the greatest possible care, *i.e.*, by Step of a Major or Minor 2nd when possible. The parts should not move by awkward Leaps such as the Major 7th or 9th, or by Augmented intervals. If not used too frequently, the Leap of a Diminished 5th, 4th, or 7th is quite allowable. These, however, are better *descending* than *ascending*, especially in the case of the 4th or 7th. In all cases the Diminished interval should resolve itself by returning to a note within the Skip (see Fig. 174 (ii)).

252. The two most difficult Triads to use successively are those of the *Dominant* and *Submediant* of a *Minor Scale*. When these Triads follow or precede each other, it is necessary, in order that bad Skips of melody and consecutives may be avoided, to *double* the Major 3rd (§§ 235, 245) of the Submediant Triad, and to move one or more parts in Contrary motion or by Skip (*see* Fig. 174 (iii.); the progression at (a) is correct, but that at (b) has an Augmented 2nd in the Alto part, and Consecutive 5ths between the Tenor and Bass parts):—

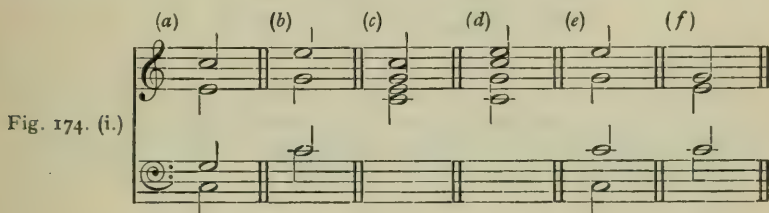


Fig. 174. (ii.)

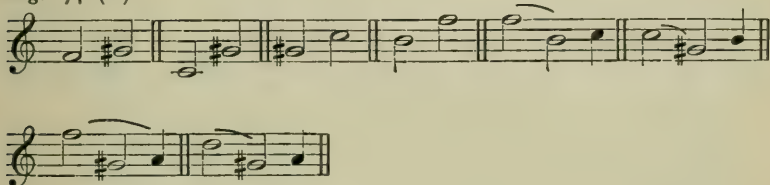
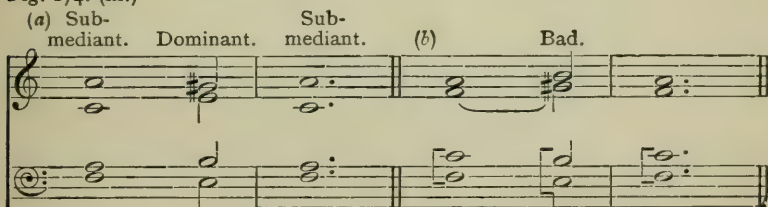


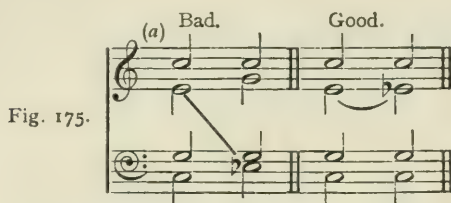
Fig. 174. (iii.)



NOTE.—When the Major 3rd is doubled, both 3rds should be approached by Step.

253. If a note in one chord forms a Chromatic Semitone (§ 113) with a note in the next chord, these two notes should be placed in the same part—*i.e.*, if the note G is in the Alto part in one chord, and

G sharp or G flat is in the next chord, both notes must be in the Alto part. In the following example the E and the E flat should be in the same (Alto) part. To separate these two Chromatic Notes is to produce *False Relation* :—



NOTE.—There are numerous exceptions to the above rule respecting False Relation, but the student is recommended to adhere to the strict rule and not to confuse his mind with exceptions. When the rules are thoroughly learnt it will be a comparatively easy matter to deal with exceptions.

CHAPTER XVII.

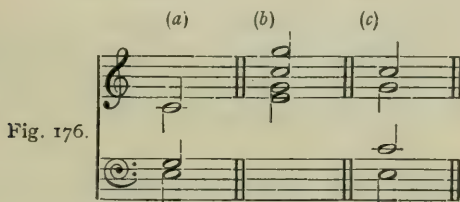
TRIADS IN SUCCESSION (*continued*). FIGURED BASS,
SEQUENCES.

254. A chord is said to be in its *Original*, *Direct*, or *Root* position when the root is in the bass, *i.e.*, the lowest part, regardless of pitch. Hence all the chords of C in Fig. 174 (i.) are in the Original or Root position.

NOTE.—The nature of each chord is not affected by the varied positions of the upper notes (*see* Fig. 174 (i.) (a), (b), (c), (d), (f)).

When some other note than the Root is in the bass, a chord is said to be *Inverted*.

255. A Triad has two Inversions. When the 3rd of the original chord is in the bass, it is called a *First Inversion*. The chord at (a) Fig. 176, is the *First Inversion* of the common chord of C, *because E, the 3rd, is the bass-note*. The remaining notes of the chord are placed in the upper parts (*see also* (b), (c)) :—



256. When the 5th of the original chord is in the bass, it is called a *Second Inversion*. The chord at (a) Fig. 177 (i.) is in the *Second*

Inversion of the common chord of C, because G, the 5th, is the bass-note. The remaining notes of the chord are placed in the upper parts (see also (b), (c), (d)) :—

Fig. 177. (i.)

Fig. 177. (ii.)

Fig. 177. (iii.)

257. *Figured Bass*, or *Thorough Bass*, is a system of expressing notes by figures, added to a given Bass-part. It has been aptly described as “a kind of musical *short-hand*.”

The figures used simply indicate the *interval* or distance of each note from the bass-note.

258. All the examples in Fig. 174 (i.) would be figured $\frac{8}{3}$, because each contains a 3rd and a 5th from the bass-note.

Any of the following represent a Direct Triad :— $\frac{8}{3}$, $\frac{8}{5}$, $\frac{8}{3}$, $\frac{8}{5}$, $\frac{5}{3}$, $\frac{4}{3}$.

259. It is not necessary to figure a Triad in its *direct* form unless there is another chord on the *same* bass-note, or its octave, before or after it (see Fig. 177 (ii.)), or unless a note requires to be accidentally altered.

NOTE.—When an accidental is placed before a figure, thus, $\sharp 5$, $\flat 7$, it indicates that the particular note represented by the figure should be raised or lowered a semitone (see Fig. 177 (iii.), (a) (b)) ; but an accidental without a figure beside it, when placed below a note, affects the 3rd from the bass-note (see Fig. 177 (iii.) (c)).

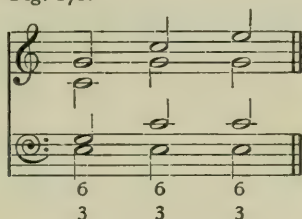
A stroke through a figure ($\overline{6}$, $\overline{4}$.) implies that the particular note affected should be *raised* a semitone.

260. Although the highest figure is usually placed uppermost, it does not follow that the note represented by that figure should occupy the highest place in the chord.

NOTE.—When any note of a chord is duplicated, it is not necessary to show this in the figuring. For example: the first chord of Fig. 177 (ii.) is figured $\frac{6}{3}$; the 8 is superfluous. In the same Fig., chord No. 2 is figured $\frac{6}{3}$, and not $\frac{6}{3}$, although there are two 6ths in the chord.

261. The following chords in Fig. 178 are First Inversions (§255) of the common chord of C, and are figured $\frac{6}{3}$, because the notes G and C are a 3rd and a 6th above the bass-note:—

Fig. 178.



A First Inversion is commonly known as "*the Chord of the 6th*," and it is usually figured "6" only.

262. In Fig. 179 the chords are Second Inversions (§255) of the common chord of C, and are figured $\frac{6}{4}$, because the notes C and E are a 4th and 6th above the bass-note:—

Fig. 179.



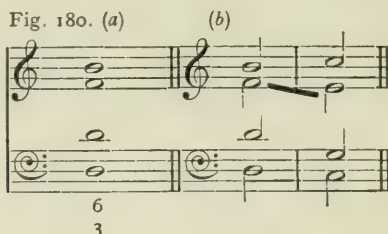
A Second Inversion is figured $\frac{8}{4}$ or $\frac{6}{4}$.

263. The rules for *doubling*, in the case of the direct common chord (§235), apply equally to First Inversions. The best note to double is still the root, and the next best is the 5th. The bass-note of a First Inversion should not be doubled if the chord is major, but if the chord is minor it may be doubled.

264. The bass-note of First Inversions of Secondary Triads may be doubled freely.

265. In Second Inversions, the best note to double is the 5th (§277).

266. The Diminished Triad on the leading-note demands exceptional treatment. It is rarely used except in its First Inversion, when it is best to double the bass-note:—

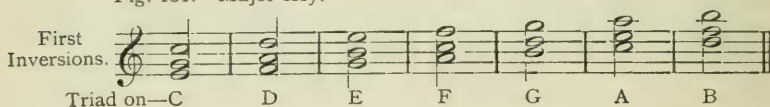


The apparent root which is the leading-note must not be doubled.

The 3rd from the bass of a First Inversion of any Diminished Triad should generally move down one degree (*see* Fig. 180 (b)).

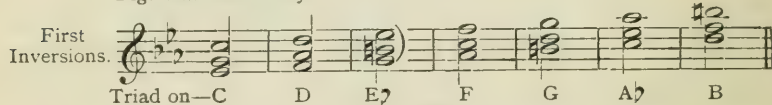
267. All the Triads of the Major Scale may be used in their First Inversion:—

Fig. 181. Major Key.



The Triads of the Tonic, Supertonic, Subdominant, Dominant, Submediant and leading-note in a Minor Scale may be used:—

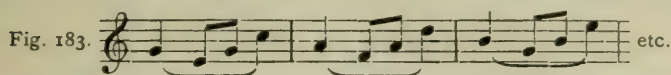
Fig. 182. Minor Key.



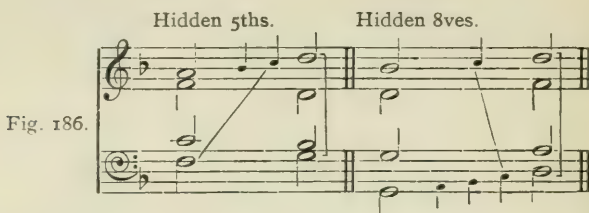
NOTE. —The treatment of the Mediant chord is best deferred until the student has gained more experience in Harmonic construction.

268. A *Sequence* is the repetition of a progression of Melody or Harmony on different degrees of the scale or in a different key.

269. A *Melodic Sequence* is one for a single voice or instrument.—



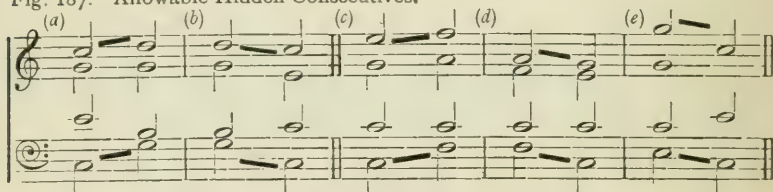
By filling in the missing notes in the part that Skips, the 5th or octave is discovered:—



Hidden Consecutives are objectionable only between the extreme parts.

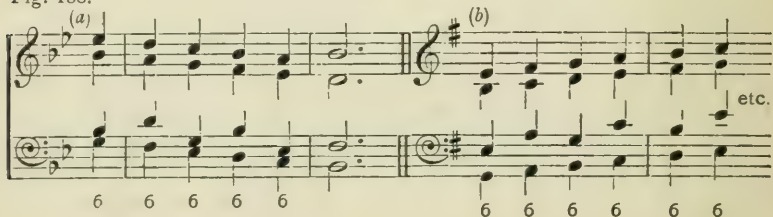
274. The more important exceptions are in progressions from Tonic to Dominant, or *vice-versa* (see Fig. 187 (a), (b)); or from Tonic to Subdominant, or *vice-versa* (see Fig. 187 (c), (d)), on condition that the higher extreme part moves by *Step*. One other exception should be mentioned, *e.g.*, Hidden Octaves may occur between different positions of the same chord (see Fig. 187 (e)) :—

Fig. 187. Allowable Hidden Consecutives.



275. When two or more $\frac{3}{4}$ Chords follow each other on a scale bass, the 6ths should be kept in the highest part, the 3rds in another part; in the remaining part—the root and 5th, or root and 3rd—should be alternately doubled:—

Fig. 188.



The consecutive perfect 4ths between the two highest parts are allowed. It is only when they exist between the *bass* and an *upper part* that they are prohibited.

Care must be taken not to double the leading-note.

The sequential character of such a passage justifies the occasional awkward Skips and Doublings of the Major 3rd that sometimes appear.

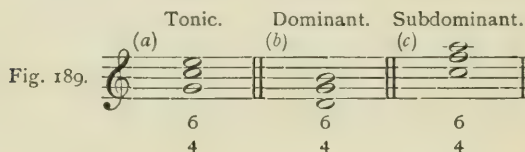
NOTE.—The alternate Doubling of root and 3rd is more often found in *ascending* than in descending passages.

CHAPTER XVIII.

TRIADS IN THEIR SECOND INVERSIONS.

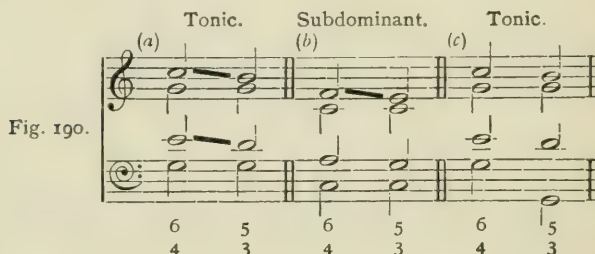
276. As already has been explained (§256) the Second Inversion of a Triad or Common Chord has the *5th* in the bass and is figured $\frac{8}{6}$ or $\frac{6}{4}$ (§ 262).

The most generally used chords of the $\frac{6}{4}$ in both Major and Minor Keys are those of the three Primary Triads—the Tonic, the Dominant, and the Subdominant:—



Other Second Inversions are but rarely used, while they are often of doubtful effect, so that the student would do well to give attention solely to the above-named.

277. The Second Inversions of the Tonic (a) and Subdominant (b) Chords may be followed by *direct* chords on the same bass-note or its octave (c):—



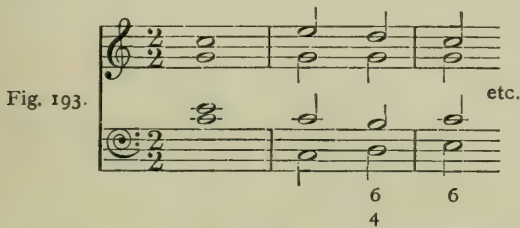
The bass note of a $\frac{6}{4}$, *i.e.*, the *5th* of the root, should be doubled. The $\frac{6}{4}$ should always be on a stronger beat of the bar than the $\frac{3}{4}$.

that follows it,* and when a $\frac{6}{4}$ is thus followed by a $\frac{5}{3}$ the 6 should go to 5 and the 4 to 3, the bass note being doubled in both chords.

278. A cadential $\frac{6}{4}$ is one that precedes a perfect cadence (see §286):—



279. A $\frac{6}{4}$, followed by a chord upon a conjunct bass-note, is termed a *Passing 6/4*. It most frequently occurs on a weak beat of a bar:—

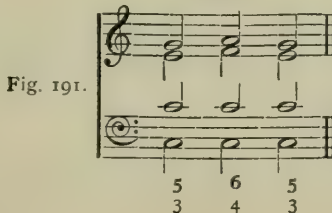


280. *How to approach a $\frac{6}{4}$ chord.* It may be approached:—

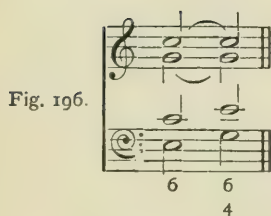
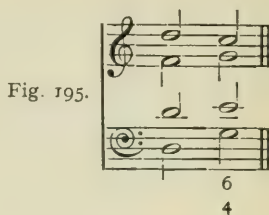
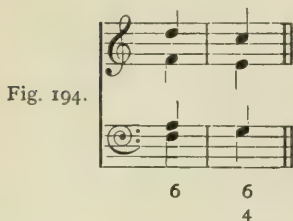
- (i.) By a chord on the same bass-note (see Fig. 194);
- (ii.) By *Step* from another chord (see Fig. 193), or from a First Inversion of another chord (see Fig. 194);

* When another chord precedes the $\frac{6}{4}$ on the same bass, this rule does not apply:—

Good.

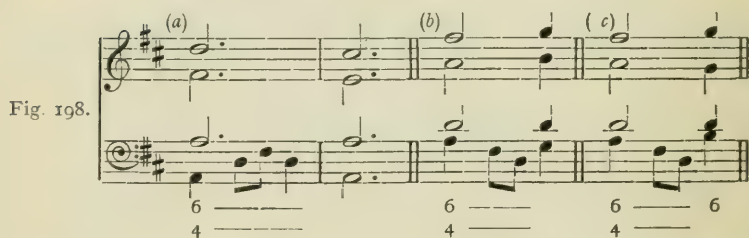


- (iii.) By *Leap* from another chord in its direct form (see Fig. 195), or from another position of the same chord (see Fig. 196) :—



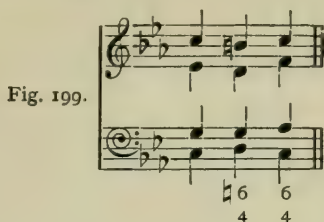
281. *How to leave a $\frac{6}{4}$ Chord.* It may be left :—

- (i.) By a chord on the same bass-note or its octave, Fig. 190, (a), (c); or
- (ii.) By a chord one degree above or below, Fig. 197 (a), (b).
- (iii.) The bass-note of a second inversion may move to one or more notes of the same chord in Arpeggio, provided that when the chord changes it, at last, returns to the note which originally had the $\frac{6}{4}$, or to a note one degree above or below it :—



NOTE —The lines which follow the figures $\frac{6}{4}$ are called *lines of continuation*. They imply that the harmony above the bass should be sustained.

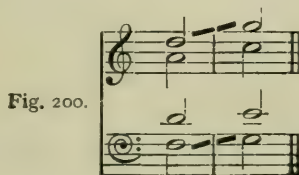
. 282. The only case when two $\frac{6}{4}$ chords can follow each other in succession is when the $\frac{6}{4}$ chord of the Dominant precedes or follows that of the Subdominant :—



Care must be taken not to move in consecutive 4ths with the bass.

When a $\frac{6}{4}$ chord is followed by a common chord on the same bass, or its octave, it is customary to figure both chords (*see* Fig. 190.)

283. Hidden Octaves are allowed between the extreme parts when approaching a $\frac{6}{4}$ chord :—



CHAPTER XIX.

CADENCES.

284. A *Cadence* is the last two chords of a musical phrase. Being the last progression of a melody, it is sometimes termed a *Close*. Cadences somewhat resemble the various marks of punctuation, as used in reading.

285. Cadences are of two kinds, Final and Middle Cadences. *Final Cadences*, or *Full Closes*, suggest the end of a complete sentence, or section. Of these, there are two kinds, the Perfect and the Plagal. Both are formed of *Primary Triads* only.

286. The Perfect Cadence is a progression from the chord of the Dominant to that of the Tonic, both chords being in their original position (see Figs. 201, 202) :—

Fig. 201.

(a) Interrupted Cadence. (b) Perfect Cadence.

The figure shows two musical examples on a grand staff (treble and bass clefs). Example (a) is an Interrupted Cadence: the treble staff has a melody ending on a half note G4, and the bass staff has a chord of D4-F4-A4 (Dominant triad). Example (b) is a Perfect Cadence: the treble staff has a melody ending on a half note C5, and the bass staff has a chord of C4-E4-G4 (Tonic triad).

Fig. 202.

(a) Inverted Cadence. (b) Perfect Cadence.

The figure shows two musical examples on a grand staff. Example (a) is an Inverted Cadence: the treble staff has a melody ending on a half note G4, and the bass staff has a chord of F4-A4-C5 (Third Inversion of the Dominant triad). Example (b) is a Perfect Cadence: the treble staff has a melody ending on a half note C5, and the bass staff has a chord of C4-E4-G4 (Tonic triad).

This Cadence is known as the *Authentic Cadence*.

287. In a progression from Dominant to Tonic, the leading-note must always ascend one degree to the tonic (*see* Figs. 201 (b), 202 (b)).

288. The Plagal Cadence is a progression from the chord of the Subdominant to that of the Tonic, both chords being in their *direct* position:—

PLAGAL CADENCES.

Fig. 203.

In C major. In C major or C minor. * In C minor.

This Cadence is also known as a *Perfect Cadence*. In modern music the Plagal Cadence usually follows a Perfect (Authentic) Cadence, hence it is often called the *Added Cadence*. Its frequent use in Church music too, has earned for it the term *Cadenza*† Cappella, or Church Cadence.

289. *Middle Cadences* are inconclusive in their effect and lack finality, therefore they cannot be used at the end of an important section or movement of a composition. The Middle Cadences might be compared to the colon, semi-colon, or the comma, in reading and writing.

The Middle Cadences are:—

290. The *Imperfect* or Half-Cadence, which is a progression from the chord of the Tonic to that of the Dominant, being the exact opposite to the Perfect Cadence (*see* Fig. 204 (a)) :—

Fig. 204.

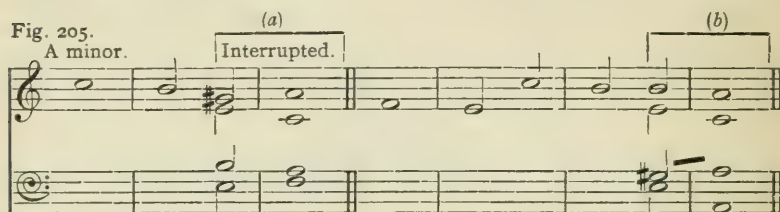
(a) Imperfect. (b)

* In rare cases the Subdominant Chord in a Plagal Cadence in a Minor Key is made Major.

† The word "Cadenza" is also applied to an *ad libitum* passage of a florid character, introduced into concertos, vocal and other compositions.

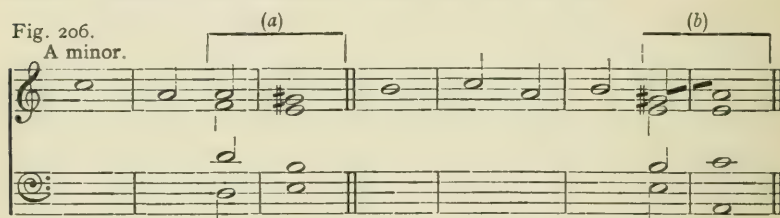
291. The Interrupted, False, or Deceptive Cadence is a progression from the Dominant chord to some chord other than the Tonic chord—generally to the Submediant (*see* Figs. 201 (a), 205 (a)) :—

Fig. 205.
A minor.



292. A Mixed Cadence is a progression from the Subdominant chord to that of the Dominant chord (*see* Fig. 206 (a)) :—

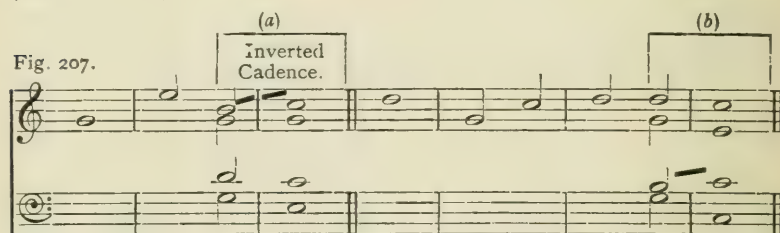
Fig. 206.
A minor.



293. If one of the two chords forming a Perfect Cadence is inverted, the cadence is called an *Inverted Cadence*.

An Inverted Cadence can only be used as a Middle Cadence, (*see* Fig. 207 (a)) :—

Fig. 207.



294. The above melodies are written in the familiar "Form" known as a Single Chant.

Each is divisible into two phrases, the first ending with a Middle Cadence and the second with a Perfect Cadence.

NOTE.—In Final Cadences the chords are all in their *direct* form.

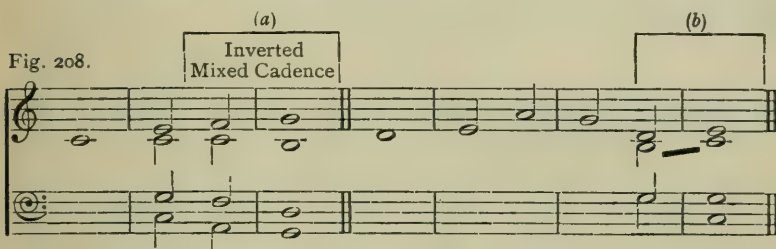
Points to be carefully observed in the above illustrations are:—

- (i.) That in most cases, three of the four parts in each cadence move *conjunctly*, and the final chord is complete. This is *very* desirable whenever possible.

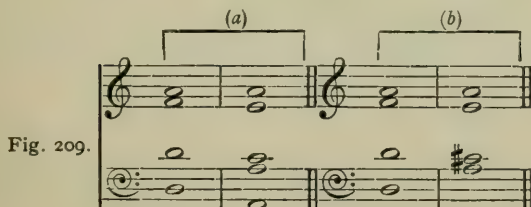
In Fig. 207 the melody of the final cadence, falling as it does from the Supertonic to the Tonic, makes it necessary for the two parts to Skip, and leaves the final chord without its 5th.

- (ii.) In the Mixed Cadence at Fig. 206 (a), and in the Interrupted Cadence at Fig. 205 (a), as the Bass moves by Step it is necessary to move one of the parts by contrary motion and by Skip (§245), to avoid bad progressions that would otherwise arise (§252).

- (iii.) The Middle Cadence in Fig. 208 (a) is a progression from a First Inversion of the Subdominant to the Dominant chord. The final Perfect Cadence ends with the 3rd in the highest part; this is satisfactory, but not so definite and conclusive in effect as when the highest part has the Tonic (see Fig. 208 (b)) :—

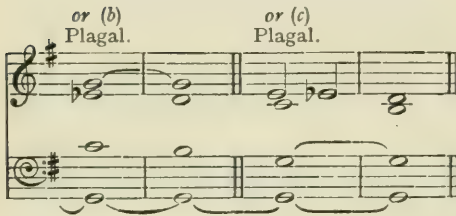


- (iv.) The Tonic chord of the Plagal Cadence, in the key of A minor, is here made *Major* (see Fig. 209 (b)).* This chord, with its accidentally raised 3rd, is known as the "Tièrce de Picardie," or "Picardy 3rd," it being alleged that this effect had its origin in that Province :—

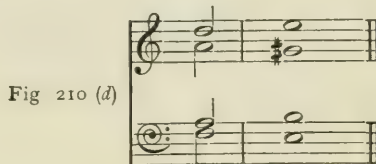


* See also Fig. 203, Plagal Cadences No. 2.

- (v.) The progression of the leading-note to the Tonic, as in Fig. 206, is of paramount importance. The most satisfactory position for the leading-note in a Perfect Cadence is in the highest part, when it proceeds upwards to the Tonic (*see* Figs. 202 (b) and 206 (b)).
- (vi.) *After* a Perfect Cadence the Plagal Cadence may be used over a sustained tonic bass, and the notes of the cadential chords may be in any position :—



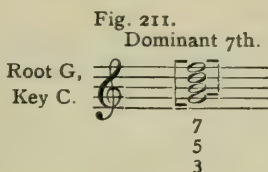
A progression from the First Inversion of the Subdominant chord followed by the Dominant chord is termed a Phrygian Close or Cadence. This progression is peculiar to the Minor Key. See Fig. 210 (d).



CHAPTER XX.

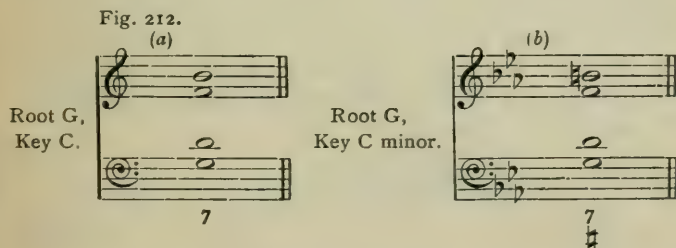
THE DOMINANT SEVENTH, PASSING-NOTES, ETC.

295. The Chord of the *Dominant Seventh* is constructed on the 5th or Dominant of a scale. From the root upwards it consists of a Major 3rd, a Perfect 5th, and a Minor 7th* (the 5th is sometimes omitted) :—



296. This very important chord is a discord (§136), because some of its intervals are dissonant. The interval existing between the root and the 7th, and the interval between the 3rd and the 7th, are both dissonant.

297. The Dominant 7th is the same in the Major as in the Minor key :—



* A discord having a Major 3rd, a Perfect 5th, and a Minor 7th is known as a *Fundamental Discord*.

In the Minor key it is necessary accidentally to raise the 3rd of the chord (*see* Figs. 212 and 213):—

The Dominant 7th in A minor and Inversions, resolved on its Tonic.

Fig. 213.

7#
6/5
#6/4/3
6/#4/2
6

298. A discord is not satisfactory in itself, but requires some other chord or chords to follow it. The chord that follows it is termed the *Chord of Resolution*:—

Fig. 214.

(a) Tonic. (b) Tonic.

The Dominant seventh in C major and C minor.

7/5/3
7/5/#3

299. The most natural chord to follow the Dominant 7th is the chord of its tonic (*see* Fig. 214). The 7th, which is the flattest note, should *descend* one degree; the 3rd, which is the sharpest note, should *ascend* one degree. These two notes, the 7th and the 3rd, are termed *notes of fixed progression*; the other notes are free to move conveniently to notes of the Chord of Resolution (*see* Fig. 214).

300. In order that consecutive 5ths may be avoided, it is necessary to omit the 5th in the Chord of Resolution (*see* Fig. 214 (a)).

If the 5th is omitted in the Dominant 7th, then the Chord of Resolution can be made complete:—

Fig. 215.

7/4

Neither of the two notes of fixed progression should be doubled.

301. The full figuring of the Dominant 7th is $\frac{7}{3}$, but one or both of the lower figures, 5 or 3, are usually omitted, the figure 7 being considered sufficient.

302. A chord of the Dominant 7th has three inversions:—

Fig. 216.

Direct form. (a) (b) (c) (d)

7 5 3
D

6 5 3
D

6 4 3
D

6 4 2
D

Roots :

- (a) The Dominant 7th in its root position in the key of G.
- (b) The First Inversion with the 3rd in the bass, and the root, 5th and 7th above, figured $\frac{6}{3}$ (the figure 3 is usually omitted).
- (c) The Second Inversion with the 5th in the bass, and the root, 3rd, and 7th above, figured $\frac{6}{4}$ (the figure 6 is usually omitted).
- (d) The Third Inversion with the 7th in the bass, and the root, 3rd and 5th above, figured $\frac{6}{2}$ (the figure 6 is usually omitted). As the 7th can only fall *one degree*, it follows that the Chord of Resolution must be in an *inverted* position.

NOTE.—When resolving the Inversions of a Dominant 7th on the Tonic the Chord of Resolution may be made complete (see Figs. 213 and 217):—

Fig. 217.

(a) (b) (c) (d)

7 (No 5th.) 6 4 4 6
D G D G D D G

Roots :

303. The Dominant 7th may be resolved on the Submediant chord. The notes of fixed progression must move as before, *i.e.*, the 3rd must ascend one degree and the 7th must descend one degree.

To avoid consecutives, or bad Leaps, the 3rd in the Chord of Resolution must be doubled (see Figs. 218, 219) :—

Fig. 218.

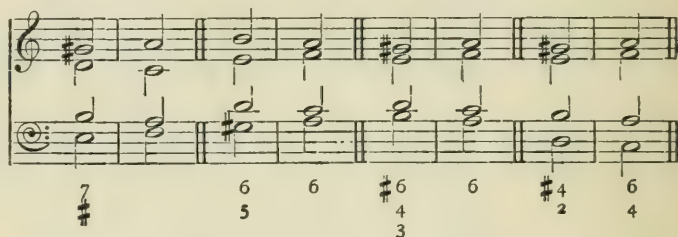
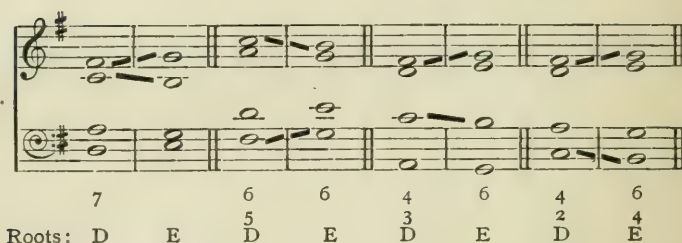


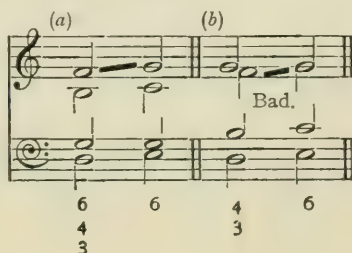
Fig. 219.



304. An important exception to the rule regarding the progression of the 7th, or flattened note, should here be noted :—

When the bass of a second inversion of the Dominant 7th ascends one degree to the first inversion of its tonic, the original 7th, or flattened note, may also ascend one degree (see Fig. 220 (a)) :—

Fig. 220.



Care should be taken in this progression to avoid an *oblique-unison** (see Fig. 220 (b)).

305. One position of the Dominant 7th may immediately follow another position of the same chord, provided that the last is properly resolved:—

Fig. 221.

(a) (b) Not good.

7 6 7 4 6 4 7
5 2 2

The exception to this rule is that the last inversion must not precede the direct form when the bass moves up one degree (see Fig. 221 (b)).

NOTE.—The root of a Dominant 7th is a Major 3rd below the sharpest note:—

Sharpest note D sharp. Sharpest note C. Sharpest note E.

Fig. 222.

(a) (b) (c)

Root B Root A flat Root C

306. The 7th may move to another note (the root, or 5th) of the same chord before proceeding to its Chord of Resolution. This is termed a *Deferred Resolution*:—

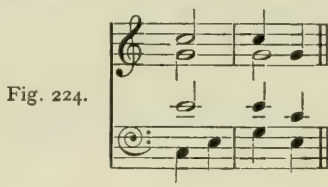
Fig. 223.

6 6
4 4
3

* To proceed from a 2nd to a unison is bad. This progression is termed an *oblique unison*.

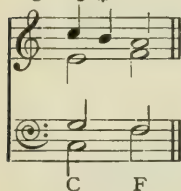
307. Here further reference must be made to the *lines of continuation* as used in Thorough Bass figuring.

It should be distinctly understood that the lines which are drawn horizontally under one or more bass notes mean that the notes of the chord over the first bass note must be retained as far as the line or lines extend (see Fig. 198). The notes of this chord may be sustained or repeated in the same or different parts:—



308. *Passing-notes* are passing or transient discords, being foreign to the harmony (*i.e.*, chord) against which they are written. They pass from one harmony note to another. The treble note B in Fig. 225 *passes* from the harmony note C in the chord of C to the harmony note A in the chord of F. The harmony notes are *essential* notes, the passing-note is *unessential*:—

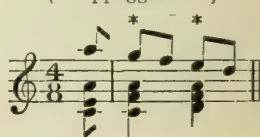
Fig. 225. *



Chromatic passing-notes.



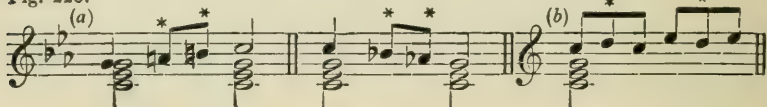
Accented passing-notes
(= appoggiaturas).



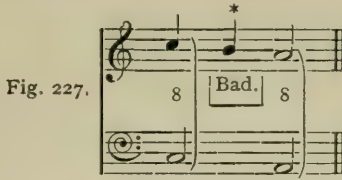
309. Passing-notes occur most frequently on the unaccented part of the measure, but they may occur on the accented beat, and they are nearly always quitted by the Step of a 2nd.

310. When two passing-notes are used in succession they should proceed in the same direction until a harmony note is reached (see Fig. 226 (a)). When an *unessential* note one degree above or below returns to the harmony note, it is termed an *Auxiliary Note* (see Fig. 226 (b)) :—

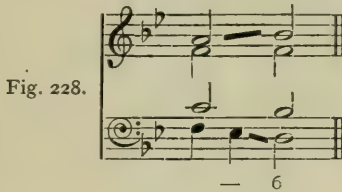
Fig. 226.



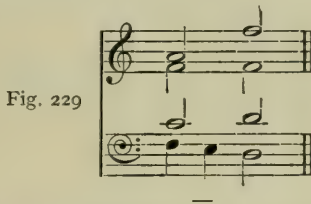
311. Passing-notes do not save consecutives. The passing-note B does not justify the consecutive octaves C-C, A-A :—



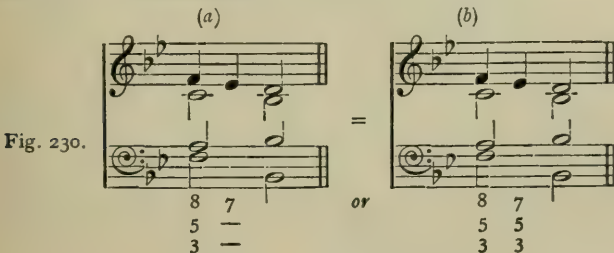
312. When a *line of continuation* is placed under the bass that descends by Step from the Dominant to the Subdominant, the last inversion of a Dominant 7th results, and this discord must be resolved :—



The corresponding note in the following example is merely a passing note :—

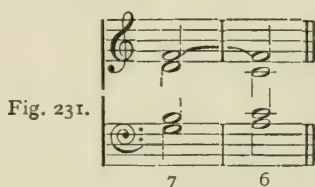


313. The two *lines of continuation* in Fig. 230 imply that the two notes A and C ($= \frac{5}{3}$) of the common chord must be sustained while the 8 goes to 7, making a complete Dominant 7th and followed by its Chord of Resolution :—

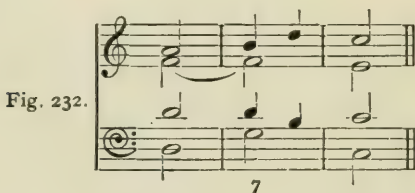


314. The Dominant 7th can be used instead of the common chord of the dominant in a Perfect Authentic Cadence. It may also be used in the Interrupted Cadence, or in any *inverted* cadence having dominant harmony for the first of the two chords forming the cadence, provided it has a satisfactory *resolution*.

315. Fig. 231 gives an illustration of a less frequently used resolution of the Dominant 7th than those discussed in the first part of this chapter. Here the Dominant 7th is followed by an inversion of the subdominant chord, with the 7th *remaining stationary* :—



316. Formerly it was considered necessary to *Prepare* all fundamental discords. By *preparation* is meant the hearing of the dissonant note as an essential note in the previous chord—e.g., in Fig. 232, the F in the Alto of the first chord prepares the dissonant note F of the second chord :—

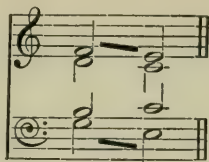


317. This preparation, although no longer necessary where fundamental discords are concerned, ensures a smoothness which is very desirable in part-writing.

318. The 5th in the mediant chord, and the 4th in a $\frac{6}{4}$ Triad, are often most effective when *prepared*.

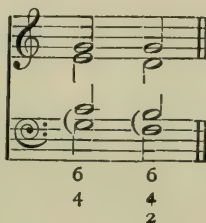
319. A note must not proceed by Similar Motion to the note—or its octave—on which the discord resolves:—

Fig. 233.



320. When the second of two 4ths is an Augmented 4th, consecutive 4ths between the bass and upper part are not objectionable:—

Fig. 234.



CHAPTER XXI.

MODULATION.

321. A composition rarely remains in the original key throughout. Changes of key are made by the introduction of necessary accidentals.

This changing from one key to another is called *Modulation*. The smoothest and simplest Modulation is to a related key.

322. The keys directly related to a given key are (i.) that with the same key-signature, and (ii.) those whose key-signatures have one sharp or flat more, or one sharp or flat less.

For example, the key of G major with *one* sharp will be related (i.) to the key of E minor with *one* sharp, (ii.) to the key of D major and B minor, both with *two* sharps, and to C major and A minor, both *without* sharp or flat.

Again, the scale of A minor, with neither sharp nor flat, is related (i.) to C major (ii.), to G major and E minor with *one* sharp, and to F major and D minor with *one* flat.

323. Modulation to the above relative (sometimes called *Attendant* or *Auxiliary*) keys is termed *Natural Modulation*.

324. Modulation to distant or unrelated keys is called *Extraneous* or *Chromatic Modulation*, and when Modulation is effected by enharmonically changing (§100) one or more notes of a chord it is called *Enharmonic Modulation*.

Natural Modulation only will be considered here.

325. At least two chords are necessary to establish a new key, and one of these must be the common chord of the *new* Dominant, or of some other form of Dominant Harmony.

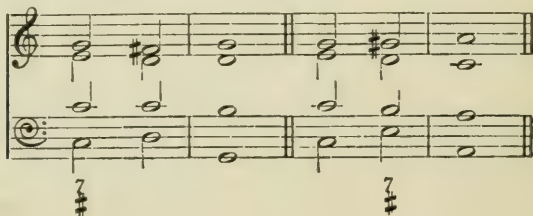
326. When the Modulating chord immediately follows some chord which is characteristic of the original key, the Modulation is *sudden* :—

SUDDEN MODULATION.

Fig. 235.

(a) C to G major.

(b) C to A minor.



(c) C to E minor. (d) C to D minor. (e) C to G major.

Fig. 235. (a) The modulating chord is the Dominant 7th of the key of G major.

(b) The modulating chord is the Dominant 7th of the key of A minor.

(c) The modulating chord is the Dominant 7th of the key of E minor.

(d) The modulating chord is the Dominant 7th of the key of D minor.

(e) The modulating chord is the Dominant Common Chord of the key of G major.

327. When the Modulating chord follows a chord or chords which are common both to the original and the new key, the Modulation is *gradual* :—

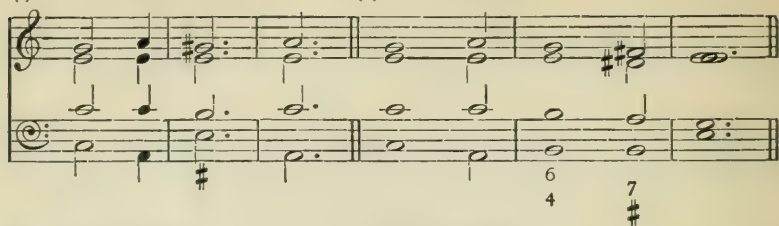
GRADUAL MODULATION.

(a) C to G major. (b) C to F major.

Fig. 236.

(c) C to A minor.

(d) C to E minor.



(e) C to D minor.

(f) C to D minor.

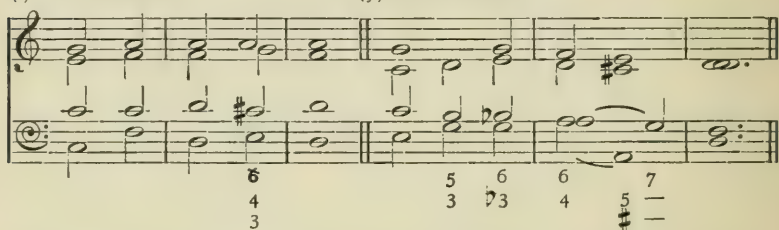


Fig. 236. (a) The chord of A minor, which is common to both C and G, precedes the modulating chord (§326).

(b) The chord of F major, which is common to both C and F, precedes the modulating chord, which is in two positions.

(c) The chord of A minor which is common to both C and A minor, precedes the modulating chord, which is a common chord.

(d) The chords of A and E minor, the latter in $\frac{6}{4}$ form, are common to both C and E minor.

(e) The chords of F major and D minor are common to both C and D minor.

(f) This movement of a chromatic semitone down to the Minor 6th of the new scale is a most effective method of approaching a modulation from a Major key to its Supertonic Minor.

NOTE.—Gradual Modulation is preferable to Sudden.

328. The chord of the Dominant 7th is of the greatest value for modulating purposes, because it so clearly defines a key.

329. The first Modulation from a Major key is *usually* to that of the Dominant, and from a minor key to the Relative Major.

A careful study of the foregoing should enable the student to recognise natural modulations wherever they occur.

CHAPTER XXII.

HINTS ON THE HARMONIZATION OF A SIMPLE MELODY.

330. In Figs. 163, 164 it was seen that the Triads of a key were formed of notes of that key. The illustrations in Fig. 237, however show that each note of a scale placed in the upper part may be either the root, 3rd, or 5th of a Triad; therefore each note can be accompanied by *three* distinct harmonies, and by utilising the chord of the Dominant 7th, certain notes may be accompanied by *four* different harmonies:—

Fig. 237.

Roots: C A F D B G ⁷G ⁶E C A

F D ⁶B ⁷G G E C ⁷G

A F D B G F ⁷G

* Really a derivative of the Dominant Generator G.

331. It is desirable, when adding notes to a melody, not only to select the best chord possible for each note of the melody, but that the chords selected may follow each other satisfactorily.

332. All the triads of a scale may be used in their *root* position, excepting the Diminished triads and the Mediant triad. The available triads may succeed each other in any order, except that the chord on the 2nd (the Supertonic) may not *precede* the chord on the 1st (the tonic); and the triad on the 5th (the Dominant)* may not *precede* the triad on the 4th (the Subdominant):—

Fig. 238.

Not good. Not good.

D C G F

333. First Inversions of all the triads in a major or minor scale may be employed, except (for the present) that of the Mediant of the minor scale. Successive $\frac{6}{3}$ chords usually move by step:—

Fig. 239.

(a) (b)

6 6 6 6
3 3 3 3

NOTE.—The $\frac{6}{3}$ of the tonic triad, when it descends to the $\frac{6}{3}$ of the dominant root, is effective (see Fig. 239 (b)).

334. The $\frac{6}{4}$ chord is so difficult to treat properly, that the student is advised to use it very rarely, at first. Only the Second Inversions of primary triads should be used.

335. A melody may begin on any note of a scale, but most frequently the first note is the Tonic and less frequently the Mediant or Dominant (see Figs. 202, 205, 207).

* This progression is particularly objectionable when the leading-note is in the melody.

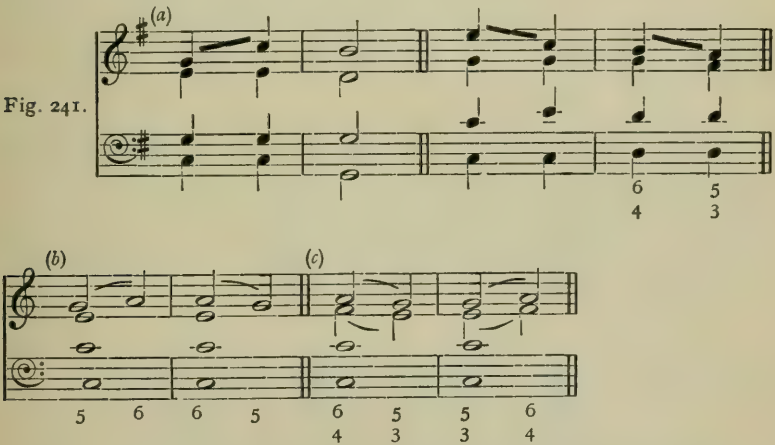
A melody usually ends upon its Tonic; the last note, however, might be the Mediant or Dominant (*see* Figs. 201, 208, 210 (c)).

336. The first note of a melody that begins on an accented beat, will generally be harmonized by a tonic chord.

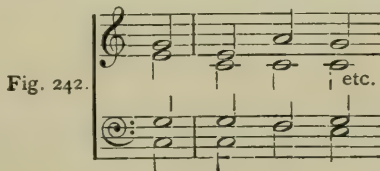
337. Melodies that begin on a weak beat will often commence with a dominant chord, especially if that melody note is repeated:—



338. It is good for a melody note to leap up or down, to another note of the same harmony, when the bass remains stationary. The first chord must be on the stronger, *i.e.*, accented beat*:—

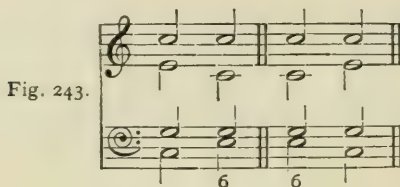


* This point, however, is often disregarded at the beginning of a sentence:—



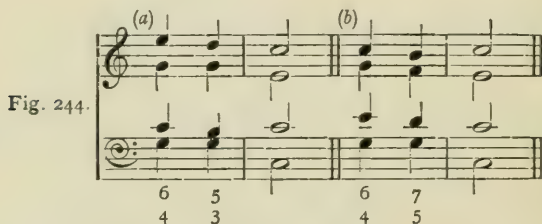
339. It is also good for a melody to move from 5 to 6 or 6 to 5 over a stationary bass. The 5 6 may be $\frac{5}{3}-\frac{6}{3}$ or $\frac{5}{6}-\frac{6}{4}$, or *vice-versa*. The first chord must be on the accented beat (*see* Fig. 241 (b) (c)).

340. When a melody note is repeated, it can often be harmonized by another position of the same chord:—



341. It has already been shown, in Chapter XIX., that the disposition and progression of the notes in a Perfect Cadence are of the utmost importance; the mode of approaching this Cadence is hardly of less importance.

342. A $\frac{6}{4}$ chord of the Tonic root often precedes the Perfect Cadence, and this generally happens when the melody descends, scale-wise, through the Supertonic to the Tonic (*see* Fig. 244 (a)); or when the melody descends from the Tonic to the leading-note, and back to the Tonic (*see* Fig. 244 (b)) :—



343. When the melody leaps to a Perfect cadence, or when it moves upwards to it by Step, the notes preceding the cadence may

but it is infinitely more desirable to substitute a new harmony or harmonies:—

Fig. 247.

(a) Bad. (b) Better. (c) Good.

etc. etc.

346. Each note of a Dominant 7th may be placed in the melody, care, however, being taken to resolve the notes of fixed progression correctly:—

Fig. 248.

(a) (b) (c) (d)

7 7 7 7 4 3 6

(e) (f)

7 8

- (a) The melody note B flat is the 7th, and it resolves correctly on A.
- (b) The melody note E is the 3rd or sharpest note, and it resolves correctly on F.
- (c) The melody note B flat does not resolve at once, but it leaps to another note of the same chord, which resolves correctly on F, whilst the 7th reappears in the Tenor.
- (d) The melody note is B flat, the 7th, which *ascends* one degree. This is quite permissible, as the bass note of the discord bears a $\frac{6}{3}$, and it ascends one degree to the First Inversion of the tonic (§304).

- (e) This could not be harmonized as a Dominant 7th, as the following notes in the melody do not admit of a satisfactory resolution.
- (f) The example at *f* (see Fig. 248) modulates to the key of B flat. The E flat is the 7th, the resolution being deferred until the final chord is reached. This is sometimes called an *ornamental* or a *deferred* resolution.

It will not be necessary to give further examples to show the value of the Dominant 7th chord in harmonizing a melody.

347. *Passing-notes and syncopation in melody.* In the harmonization of melodic passages of a more florid character, it is not desirable that every note should have a separate harmony, as over-harmonization tends to triviality.

348. Generally speaking, there should not be more chords than beats to a measure.

The introduction of passing-notes enriches a melody and makes it less formal.

In Fig. 249 (a), (b), the passing-notes are marked with an asterisk. At (b) the lower parts move, and so mark the beginning of the second beat of the bar. Notice that the passing-notes move conjunctly:—



Fig. 250 gives an example of syncopation, the movement being kept going in the Alto, Tenor, and Bass parts. Note that the middle note of the Triplet is an auxiliary note:—

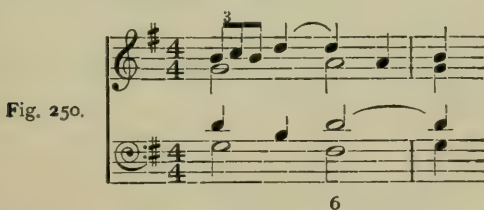
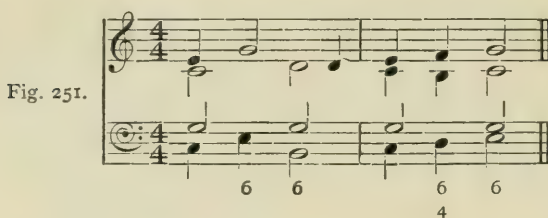
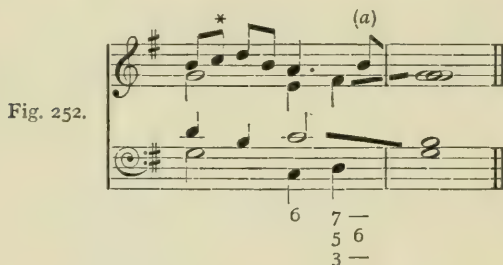


Fig. 251, bar No. 1, gives a further example of syncopation in the melody. The rhythm is kept up in the lower parts:—



NOTE.—In Fig. 252 the C in the melody is a passing-note, joining B to D. At (a) the melody leaps from the 3rd of the scale to the Tonic. This less used cadential melody is generally accompanied by a Dominant $\frac{7}{3}$, making with the note B, in this case, a $\frac{7}{3}$, the 7th and 3rd resolving in the usual manner* :—



349. When two sets of figures are placed below a bass note and that note is dotted, the first chord represented by the figures takes the value of the *Note*, and the second takes the value of the *dot*. When *three* sets of figures are placed below a dotted note, each chord takes a third of that dotted note.

350. When an undotted bass note has three sets of figures placed below it, two of these sets of figures are placed close together, signifying that half the value of the note is given to two of the chords, and that the other half of the value of the note is given to the third chord, thus : $\frac{5}{3} \frac{6}{4} \frac{5}{3}$, or $\frac{5}{3} \frac{5}{3} \frac{6}{4}$.

* Also known as a Dominant 13th.

TESTS ON THE RUDIMENTS OF MUSIC.

PAPER No. I.

1. Define Stave, Clef, and Bar.

Write the Treble and Bass Clefs. Give their respective names and name the lines on which they are written.

2. Name the letters of the Musical Alphabet.
3. What is meant by 'Pitch'?
4. Name the notes written on the third and fifth lines of the Bass Stave. Name the fourth and fifth lines of the Treble Stave.
5. Why are Notes made of different shapes?
6. Name the different kinds of Time?
7. Write and name the four most important kinds of Notes used in music. What is meant by the *relative* values of Notes? Give illustrations.
8. Why are Ledger Lines used? What Note is written on the first Ledger Line below the Treble Stave?
9. Define Tone, Semitone, and Scale.
Write the Ascending Scale of C, on both Treble and Bass Staves.
10. Write the following Signs, and explain their use:—(a), a Flat; (b), a Sharp; (c), a Pause.
11. Give the meaning of *Crescendo*, and of *Diminuendo*.
12. What is a Tetrachord?

PAPER No. II.

1. Name the Note which is a semitone above E flat, and the note that is a semitone below E flat.
2. What is (a) a Key-Signature? (b) a Time-Signature?
3. Write the Note that is equal to four quarter-notes.
4. What is a Pulse or Beat? State the number of beats in $\frac{3}{2}$, $\frac{4}{4}$, and $\frac{4}{8}$ time respectively. What is the value of the Beat in each case?
5. What is (a) a Rest? (b) Accent?
6. Are all the Steps in a Scale of the same size? Explain what is meant by a Diatonic Scale.
7. What is an Interval? What interval separates the lowest note of a scale from the highest?
8. What effect has a Dot when placed beside a note?
9. Name the first Flat used in music. To which scale does it belong?
10. Write the Key-Signature of the Scale B flat.
11. How many Sixteenth Notes equal a dotted half-note?
12. Why are Double-bars used?

PAPER No. III.

1. What is (a) Simple Time ? (b) Compound Time ?
2. When a number of eighth, sixteenth, and thirty-second notes follow each other consecutively it is better to *group* them than to write each note separately. On what principle would you form each group ? Illustrate by taking $1\frac{6}{8}$, $\frac{6}{8}$, $\frac{3}{4}$, and $\frac{2}{4}$ time.
3. Write the key-signature and scale of E Major, and mark where the Scale Semitones fall by an X.
4. How many *Tones* are there in a Major scale ? Where do they fall ? Comment on the term "Relative Major."
5. What is an Interval ? A Simple Interval ? A Compound Interval ?
6. Write a Major 2nd and 7th above E flat, and a Minor 6th above A.
7. The notes A, B, C sharp, D, form a Tetrachord ; to which scales does this Tetrachord belong ?
8. Write a Chromatic Semitone above and below E.
9. Give the meaning of *Rallentando*.
10. Write Rests of one, two, and three bars.
11. What is a Triplet ? Name one note that equals a Triplet of eighth notes.
12. What is the Great Stave ?

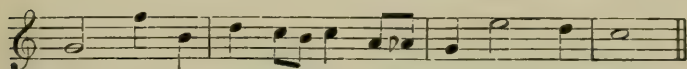
PAPER No. IV.

1. What is meant by the term "Inverting an interval"?
2. Write an example of a Minor 6th, Major 7th, and Perfect 5th above B. Invert them, and state the result.
3. What are Consonant or Concordant Intervals? Give a list of these.
4. What is a Chromatic Scale? Write the Harmonic Chromatic Scales of C and E.
5. What Clef other than the F and G Clefs is used?
6. Name the note on the first line of the Treble, Alto, Tenor, and Bass staves respectively.
7. How many Semitones are contained in a Major 3rd? How many are there in its Inversion?
8. What is the effect of a Double-Sharp and of a Double-Flat? Write a double-sharp beside C, and state what *other* names might be given to that *sound* on a pianoforte.
9. What is a Duplet? Give examples in $\frac{6}{8}$ and $\frac{9}{16}$ time.
10. How many accents are there in each bar of $\frac{3}{8}$, C, $\frac{3}{4}$, $\frac{6}{8}$, and $\frac{1}{2}$ time respectively?
11. What is (a) a Tie or Bind? (b) A Slur?
12. Give the meanings of *Allegro* and *Largo*.
13. Insert the correct Time and Key-Signatures to the following:—



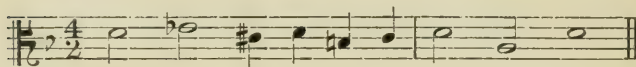
PAPER No. V.

1. Write a Minor 2nd and Major 3rd above and below B.
2. What is (a) Transposition? (b) Middle C? (c) an *Imperfect* 4th? (d) an Arpeggio?
3. What is the value in beats of a dotted quarter-note, in $\frac{3}{4}$, $\frac{2}{2}$, $\frac{4}{4}$, and $\frac{9}{8}$ time respectively.
4. Write a list of Chromatic Intervals. Give the number of semitones in each.
5. What is meant by (a) a Relative Minor Scale? (b) a Tonic Minor Scale? Write the Tonic and Relative Minor Scales of A flat and D flat.
6. Explain the differences that exist between the Harmonic Minor, and the Melodic or Arbitrary Minor Scales.
7. Analyse the scale of B minor—Harmonic form.
8. Write a 5th above E flat, then raise the lower note a semitone. State the result.
9. How is a Repeat marked? What is meant by “8^{va} higher” when placed over the notes on the stave? Give the meanings of *loco*, *bis*, and *sf*.
10. The word “Pianoforte” is made up of two Italian words. What are their meanings?
11. Write (a) a Direct Turn, (b) a Passing Shake, (c) an Inverted Unprepared Turn, (d) an Appoggiatura, (e) an Acciacatura.
12. Explain *Presto*; *M.D.*; *M.G.*; *Ped.*; *V.S.*; and *Con sordini*, *Senza Sordini*.
13. Name the Key and the Time in which the following is written:—

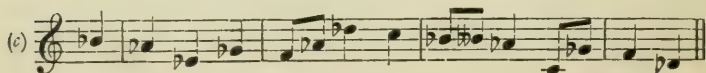


PAPER No. VI.

1. What is Syncopation? Write an example of Syncopation in $\frac{6}{4}$ time, and another example in $\frac{3}{4}$ time.
2. Transpose the two bars of melody below (*a*) into the Treble Clef at the same pitch, (*b*) into the Tenor a 2nd lower (*c*) into the Bass a Minor 6th lower. Re-write the same piece in $\frac{4}{4}$ time :—



3. What interval is it from G double-sharp to E double-sharp? What interval is it from C sharp to E flat, and from D flat to B?
4. Comment on "Enharmonic Change," "Harmonic Interval," "Melodic Interval," "Sextolet," "Phrasing," "Tempo Rubato," and "Una Corda."
5. Give the meaning of Staccato. How many kinds of Staccato are there? Give examples.
6. What is a Breve? What does "Alla Breve" mean?
7. Write a 6th on every degree of the Scale of E, and write a 7th on every degree of the Scale of C Minor (Harmonic). Name the quality of each interval.
8. Write the Minor Melodic Scale which has F double-sharp for its Leading-Note, and write the Major Scale having E as its Dominant.
9. Give the meaning of *Fine*; *D.C.*; *Coda*; "Short-score"; "Open Vocal Score"; "Rhythm"; "Duple Time."
10. Name the Keys in which the following are written, adding Time-Signatures where necessary :—



PAPER No. VIII.

Insert the proper Time-Signatures and Key-Signatures to the following :—

1. Sir HUBERT PARRY.

2. Sir CHARLES V. STANFORD.

3. SIR ARTHUR SULLIVAN.

4. COLERIDGE-TAYLOR.

5. SIR FREDERICK BRIDGE.

6. SIR FREDERIC COWEN.

TESTS ON HARMONY.

PAPER No. I.

1. Comment on the following:—Chord, Discord, Concord, Triad.
Give one example of each in the key of B Minor.
2. Write *four* kinds of Triads on E. When is a Triad in its direct or original position?
3. What is meant by the Inversion of a Common Chord? Write a direct Minor Common Chord on E flat and its Inversions.
4. Write the Dominant 7th *in* G and *on* G. What is the difference between the two? Compare Common Chord and Triad.
5. Define "Cadence" or "Close." Are all the notes in a Perfect Cadence, or Full Close, free in their movement? Explain.
6. What is a Melody? What is Modulation?
7. What is a Half-Cadence or Imperfect Cadence? Complete the harmonization of the chant, Fig. 202, and Figure the Bass of every chord.
8. Add Treble, Alto, and Tenor parts to the following Figured Bases:—

1. (a)

2. (§259.) (b)

(§347.)

- (a) Get movement by repeating the higher notes in a different position.
- (b) When the Bass moves by Step, special care is necessary—otherwise consecutives or other faulty progressions will arise (§252).
- (c) Grammatical errors can be readily detected by testing the Parts thus:—(1) Treble-Alto, (2) Treble-Tenor, (3) Treble - Bass, (4) Alto - Tenor, (5) Alto - Bass, (4) Tenor-Bass.

PAPER No. II.

1. Add three parts above this Figured Bass :—

(§349.)

(§350.)

2. Complete Chants—Figs. 201, 204, and 205.
3. Which note of the scale of D Minor is its Submediant? Is that a Primary Triad?
4. Write the Second Inversion of the common chord of G. Write a suitable chord *before* it, and write one or two equally suitable chords *after* it.
5. In which Cadences may a Dominant Seventh be used?
6. Give an exceptional resolution of the Dominant Seventh in the key of E Major. Modulate from C to A Minor.
7. Write the last Inversion of the Dominant Seventh in G Major and G Minor. Resolve them in two ways.
8. Harmonize this melody. Figure the Bass :—

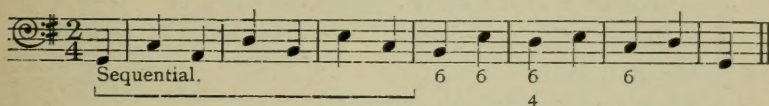
Slowly.

To E flat. To B flat.

9. Write the last Inversion of the Dominant Seventh in D flat. Use open score.
10. From the Treble clef-line write an ascending scale of G, one octave. Write in $\frac{2}{2}$ time, using eighth notes only. Group these correctly.

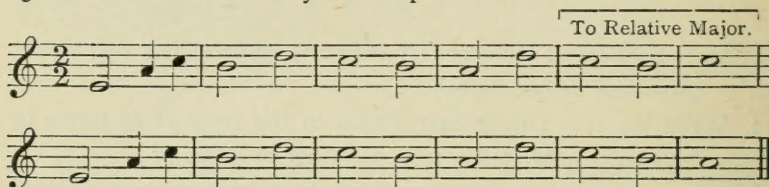
PAPER No. III.

1. Define "Sequence," and fill up the following Figured Bass, making it sequential in all the parts, for several bars:—

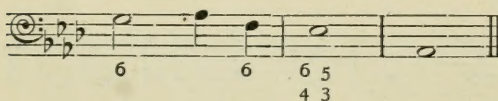
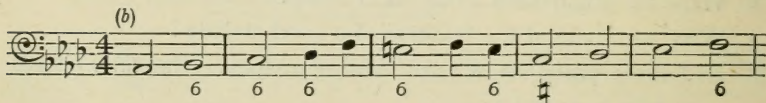
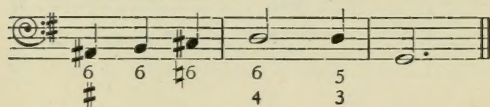
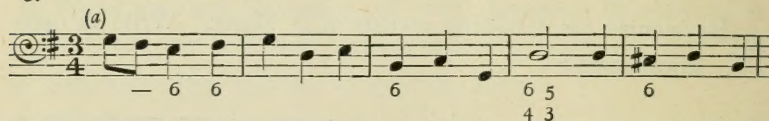


PAPER No. IV.

1. Do the notes C sharp, E, G sharp, form a Common Chord ?
Write this chord in four parts, (a) in a *good* position, (b) in a *bad* position.
2. Comment on "Tierce de Picardie," "False" or "Interrupted Cadence," "False Relation." Give examples of each in the key of E Minor.
3. Harmonize this melody in four parts:—



4. Complete the harmonization of Figs. 206, 207, and 208.
5. Make the note A flat, (a) the 3rd of a Diminished Triad, (b) the 7th of a Dominant Seventh, (c) the 3rd of a Minor Triad. Write in four-part harmony.
6. Are all Triads Common Chords? Explain.
7. Prove that a Common Chord and its Inversions contain all the Consonant Intervals. What is a Chord of the 6th?
- 8.



PAPER No. V.

1. Define "Passing-Note," "Auxiliary Note." Write an example of each in the key of A flat Major.
2. Add Treble, Alto, and Tenor parts to the following Figured Bass. Give the root of every chord:—

Fig. 252
(a)

3. Harmonize the following melody:—

4. In the Chord of the Dominant Seventh in B, which are the two notes of fixed progression?
5. Under what circumstances may the Major Third be doubled?
6. What is the only difference between a Perfect Cadence in C Major and one in C Minor?
7. Write a mixed Cadence in E Minor. Modulate from A to B minor.
8. Add three parts to the following Figured Bass:—

The second system of the musical score for 'The Bird Song' consists of two staves. The top staff continues the melody from the first system, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5, then a quarter note E5, and finally a quarter note D5. The bottom staff provides the accompaniment, starting with a quarter note G3, followed by eighth notes A3, B3, and C4, then a quarter note D4, and finally a quarter note C4. The key signature is one flat (Bb) and the time signature is 4/4.

9. Write an original Melodic Sequence.

